THE "SCHOLARLY" FALLACY . . . By Joseph A. Brandt

JUN 21 '44

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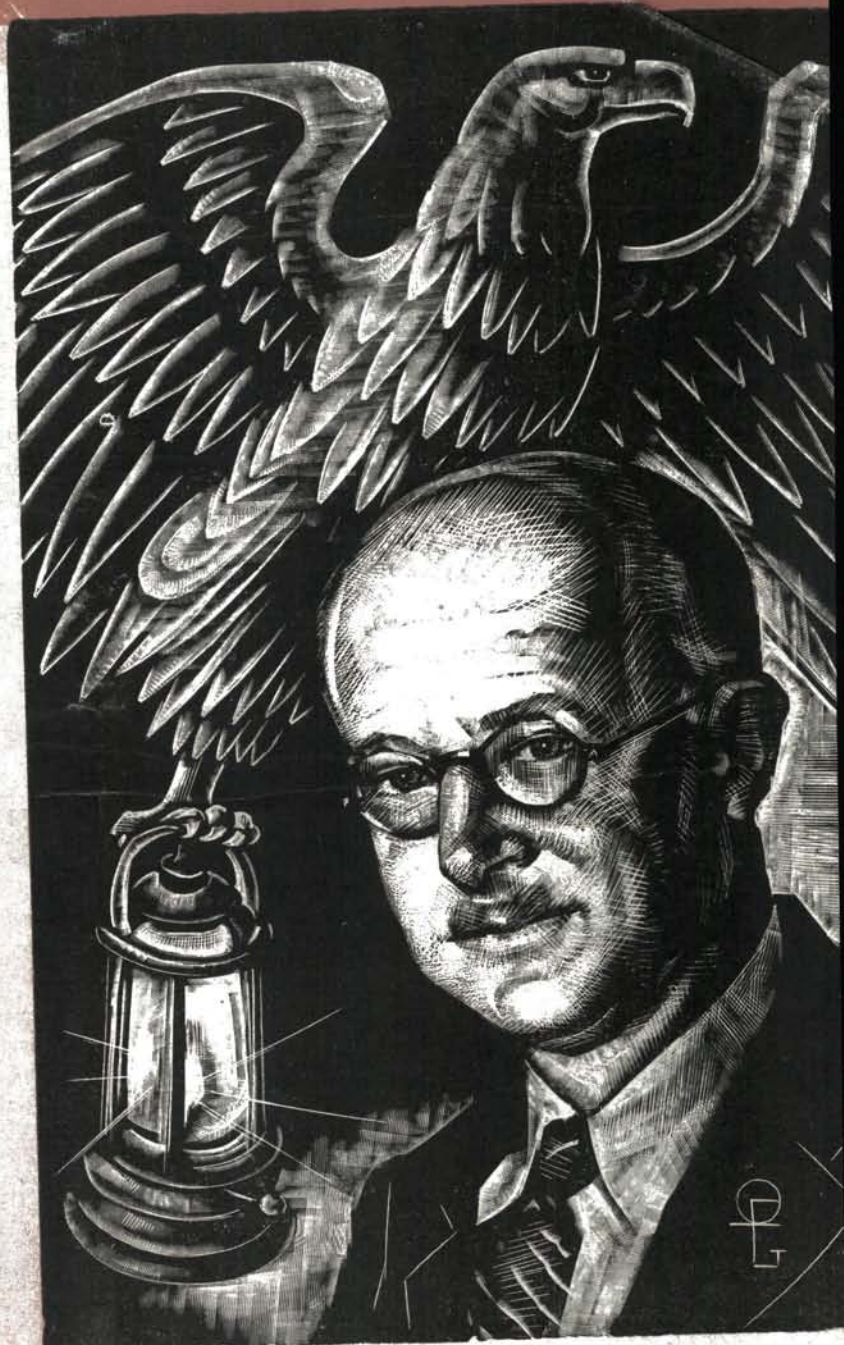

—*SRL Wood Engraving by Frances O'Brien Garfield*

HOWARD MUMFORD JONES: "The history of ideas cannot be a bloodless dance of the categories." (See page 16)

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FEATURES

PAGE

WHY A SPECIAL NUMBER FOR UNIVERSITY PRESSES? 7

WHO WRITES ON THE CAMPUS?
By William Bridgwater 8

THE TIN CAN REVOLUTION
By Donald Porter Geddes 10

THE "SCHOLARLY" FALLACY
By Joseph A. Brandt 11

WE ARE STARTING A PRESS
By Rollin D. Hemens 12

THE SCHOLAR CAN'T HAVE IT BOTH WAYS
By Howard Mumford Jones 22

WHAT THE UNIVERSITY PRESSES ARE PUBLISHING 28

REVIEWS

BOOK	AUTHOR	REVIEWER	
GERMANY: A SELF PORTRAIT	Edited by Harlan R. Crippen	*Hans Kohn*	14
TWENTY-FIVE TROUBLED YEARS, 1918-1943	F. H. Soward	*Walter Millis*	15
IDEAS IN AMERICA	Howard Mumford Jones	*Ordway Tead*	16
ONE HUNDRED GREAT YEARS	Thomas Ewing Dabney	*Harnett T. Kane*	16
A VANDERBILT MISCELLANY, 1919-1944	Edited by Richmond Croom Beatty	*John Gould Fletcher*	17
OIL IN THE EARTH	Wallace E. Pratt	*E. L. DeGolyer*	18
NATURAL PRINCIPLES OF LAND USE	Edward H. Graham	*Paul B. Sears*	19
IRISH POETRY FROM THE ENGLISH INVASION TO 1798	Russell K. Alspach	*Padraic Colum*	20
MACHIAVELLI'S "THE PRINCE"	Edited by Hardin Craig	*Leonard Bacon*	21
THE FORTUNES OF FALSTAFF	J. Dover Wilson	*Theodore Spencer*	36
TRADITIONAL CHINESE TALES / CONTEMPORARY CHINESE STORIES	Translated by Chi-chen Wang	*Nym Wales*	38
THE AUTOBIOGRAPHY OF GIAMBATTISTA VICO	Translated from the Italian by Max Harold Fisch and Thomas Goddard Bergin	*Waldemar Kaempffert*	40
HISTORY OF MEXICAN LITERATURE	Carlos Gonzales Peña Translated by Gusta Barfield Nance and Florene Johnston Dunstan	*Betty Kirk*	41
GREEK REVIVAL ARCHITECTURE IN AMERICA	Talbot Hamlin	*Aymar Embury II*	42
DURABLE PEACE	Ross J. S. Hoffman	*Norman Angell*	44
TRAINING IN CHRISTIANITY FOR SELF EXAMINATION AND JUDGE FOR YOURSELVES!	Soren Kierkegaard Translated by Walter Lowrie	*Robert Bierstedt*	47
THE DEVELOPMENT OF MODERN ITALY	Cecil J. S. Sprigge	*Herbert W. Schneider*	51

DEPARTMENTS

YOUR LITERARY I.Q. 15

LETTERS TO THE EDITOR 23

TRADE WINDS
By Bennett Cerf 26

LITERARY CRYPT: No. 52 43

THE CRIMINAL RECORD 52

DOUBLE-CROSTICS: No. 534 55

DOUBLE-CROSTICS CLUB 55

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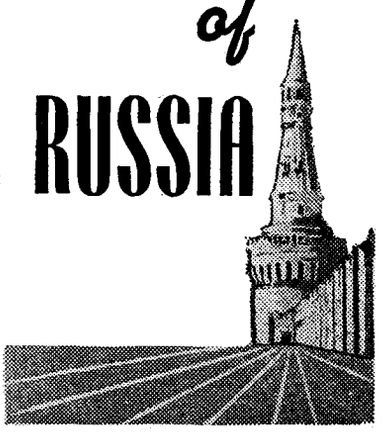

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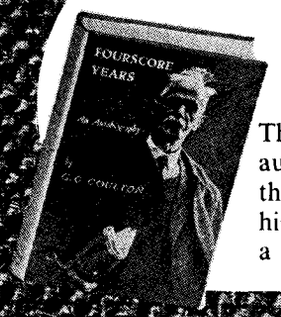

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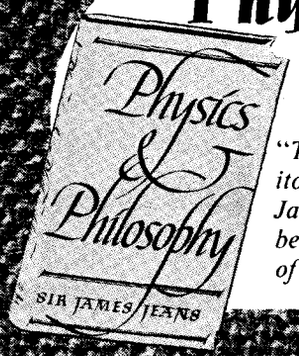

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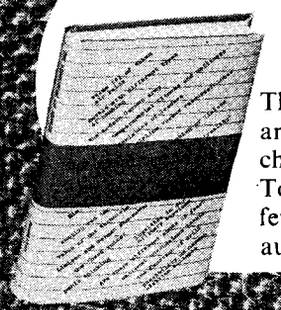

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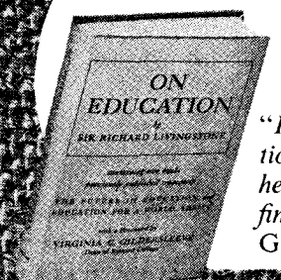

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The Saturday Review of Literature

Why a Special Number For University Presses?

THE central theme of last year's university press number of *SRL* was concerned with a discussion of the scope and functions of the average university press. This year's emphasis is on the relationship of the scholar or writer—and the two are not mutually contradictory—to the university publisher.

For example, Dean Howard Mumford Jones demonstrates in his editorial that the scholar himself has just as much obligation to the university press as the university has to scholarship. A recognition of these obligations is provided by William Bridgwater, himself a scholar, in an article which furnishes a remarkable perspective on the subject without sacrificing a fine sense of humor. One of the privileges of scholarship has always been assumption that a historian was *ipso facto* qualified to write history. Equally amusing are the fulminations of teachers of literature when they are informed, as they often have to be, that their writings are lacking in professional excellence. Bridgwater writes with the feeling and understanding that stem not only from external association, but also from internal experience.

How does the university press look to the president of a university? The head of the University of Chicago Press, Joseph A. Brandt, considers this question in his paper on "The 'Scholarly' Fallacy." Brandt not only has been both head of a university press and president of a university, but he has also been the head of three university presses. When the history of university press endeavors and successes during the 20's, 30's, 40's, and 50's are written, Brandt, his innovations, his accomplishments, and influence will constitute one of its main themes.

Institutions have their ages just as Shakespeare said man does. University presses are no exception. Campuses are facilely fertile, conception requires only the matter of a couple of manuscripts, gestation is short, and birth practically painless. There follows then a long period of infancy and juvenescence, a period that might be shortened perhaps, were the parents not so subjective. Scholars and academic administrators enter into the alliances that result in university presses with little knowledge of what is ahead of them, and all of the confidence of ignorance. They begin, as Rollin D. Hemens, associate director of the University of Chicago Press, tells us herewith, with a manuscript easily converted into a book bearing a new imprint. Mr. Hemens believes that a university press must be of a certain size and have a certain amount of experience before it can function efficiently. His argument in this direction illustrates all the pathos and bathos that attend scholarly publication. Mr. Hemens is a birth control advocate as far as new university presses are concerned.

The final article concerning microfilm represents the personal conviction of the present guest editor. As far as he can see, it is a promising solution to the economic problem stemming from the need for small and uneconomic editions of complicated books.

The books reviewed herein tend naturally toward the more general of scholarly works. Their radii of interest are greater—their nomenclature less specific, their conclusions of more importance than is true of monographic reports. Truth in itself and of itself is a most elusive commodity; if these books seem equivocal, it is probably due to the fact that immutable evidence is not as yet isolable. Less careful authors may claim they know a thing or two, or may try to prove that their previous opinions coincide or will coincide with truth when it is revealed.

Perhaps even more important than the articles or reviews in this issue is the list of some 500 new university press titles. This represents more than five per cent of the total publishing output of the United States—maybe as much as seven and one-half per cent. Few of these books will be best-sellers; chances are that none of them will be selected by book clubs, and only a comparative handful will find their way into bookstores. But—and it is a big but—many of these books will last; an impressive number of them will be referred to a century or more from now. They have a continuity of usefulness. They are, so to speak, radio-active, emanating unconfined utility.

As a whole, this issue of *The Saturday Review* represents what this writer believes is perhaps the most comprehensive treatment of the university press and its products to appear in recent years in a popular magazine. Most impressive of all, however, are the books themselves; they offer abundant evidence that the significant thing about the university press is not that the number of books it publishes of interest to the general public is so small but that it is so large.

Scholarship always works in the future, building a stockpile of information against unforeseen human needs. In the fields that may pertain to things conspicuously useful, there is much public tolerance and assistance. But scholars studying the problem of human relations have been trying to figure out how one economic man can get along with another, how one national man can avoid having to fight another. But they lack the essential encouragement of approval and even understanding. And many of the books written by scholars and published by university presses on these subjects are the ones that too many book reviewers avoid, newspaper editors hardly ever comment on, the public fails to buy, and fellow-scholars are prone to criticize subjectively.

DONALD PORTER GEDDES,
Guest Editor.

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Who Writes on the Campus?

Some Observations on the Scholar as Author

WILLIAM BRIDGWATER

SOME scholars are gentlemen, a few are good judges of whisky, and practically all—barring a few rock-ribbed hermits—are authors. It is true that many achieve the immortality of the Library of Congress catalogue only by virtue of dissertations "submitted in partial fulfillment of the requirements for the degree of the doctor of philosophy." Then, after a few magic words are spoken over them on a hot June day (usually rainy) these happy souls abandon their typewriters except for letters and class notes. Sometimes they plan the chapters of notable works at faculty club luncheons, but actually spend their time in putting washers into kitchen faucets or in building birdhouses that will be promptly occupied by English sparrows. But most scholars continue to write little monographs and reports and books, sometimes because a new book means the difference between associate professor and assistant professor, more often because they are touched with immortal curiosity about the world and mankind.

From this unavoidable necessity, the need of scholars for expression, grow university presses and scholarly publishing houses. The men and women who, like myself, work in those publishing houses, have scholars constantly in view. The workers in a university press are, indeed, after a fashion, part of the academic world; neither inside looking out nor outside looking in but, so to speak, sitting on the window-ledges. The position is occasionally not too comfortable and is always vulnerable to assaults by pushing. From this precarious vantage point they see a great deal of scholar-authors.

Happily, the experience is not too depressing. Scholar-authors are, on the whole, attractive: variegated and unpredictable; sometimes witty, more often sober; not infrequently verging toward madness; often cloaking impressive learning with modesty; only rarely displaying crass ignorance with ostentation; always interesting. No two are quite alike. Yet in the course of years of work at a scholarly publishing house, you begin to see dimly certain glancing similarities, to distinguish roughly among ill-defined types.

First, of course, are the fledglings, the Ph.D. candidates who have never before committed scholarly writing to print. These are, perhaps, the most exciting to deal with and in some ways the most pleasant authors. So they seem, at any rate, to one who can remember his own graduate-school days (with mingled pleasure and disgust) and can recognize sympathetically stock graduate-school attitudes. There is something disarming in the inverted braggadocio of the budding doctor of philosophy who speaks disparagingly of his infant book as a dull discussion of minutiae to be read by thirty people and ignored by all thirty. Usually there is a glimmer in his eye that says, "I don't really believe all this; actually I have here scholarly dynamite and a literary style that will wrench admiration from all." And the disease of dissertation weariness is only too recognizable: the agonized desperation of those who have slogged through years of work on the literary reputation of Nahum Tate or the importation of Mexican laborers into California or the life cycle of a parasite and realize now, when the results have been painstakingly confined into more or less tidy typescript, that the whole thing must be harried once more in manuscript, again in galley proof, and finally in page proof.

A worker in a publishing house learns to look warily for the reactions of the new born scholar-authors. The same general patterns are repeated, but with wide and sometimes disastrous variation. There are those who respond with cheerful and intelligent vigor to the unfamiliar tasks of bringing a book into its orderly pages and its buckram binding. There are those who grow sullen and fishy-eyed, inclined to suspect that publisher, printer, or bookbinder is needlessly creating problems and seeking to desecrate a supreme work of art. There are those who respond with slight moans. Most neophytes show simultaneous contradictory tendencies.

—Woodcut by Hans Alexander Mueller from "Woodcuts and Engravings"

A few of the newcomers have stumbled up to the last step of graduate work without learning even the simplest principles of scholarly work, much less the most rudimentary facts of bookmaking. Some are simply incapable of quoting accurately or copying names and titles correctly. There are a few who cannot learn that once a book is actually set in type you cannot insert three or four words at the beginning of a paragraph without having the whole paragraph reset. One or two out of every one hundred doctoral candidates have never learned to express even a simple idea in comprehensible terms.

MORE usual among the beginning authors are the complicators, the authors who have gone slightly mad with systematization. They laboriously plan ingenious schemes—such as intricate number systems for reference to authorities. Not infrequently the monstrous machines thus created finally baffle not only the patient readers but the perpetrator himself. The inexperienced author loves to create sentences so overpowering that all erudition (and sometimes all sense) gets drowned in a flood of words. He imagines that he can reproduce the original capitalization and punctuation of book titles while ignoring solid caps, small caps, and line breaks. In his footnotes he indulges in obscure backchat directed at long-dead authors. He gets so thoroughly immersed in the task of elucidation that he lengthily explains the obvious, and on the galley proof perplexes the printer with well-meant but puzzling notes. There is, indeed, no limit to the complexities that may be evolved. Yet these are but the youthful wild oats of scholarship, deplorable only in the author who has had experience and should know better.

The difficulties of the publisher are likely to be worst with the author who has had some experience, but not enough. The beginner faces the problems of bookmaking with an open mind, the old hand faces them with well-learned skill, but the wanderers in the middle mist tend to indulge in petulance—to manufacture, not solve troubles. There are a few scholars who, having produced one book, feel fully competent to handle all the affairs of bookmaking. They wish some-

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times to design their own title pages into horrors reflecting the worst taste of the 1880's. Some, having seen a first book reach repulsive but concrete form, wish to have their succeeding brain children grow up as dreary replicas of the ugly first-born. These are inclined to lavish on the publisher advice about the techniques of publishing—occasionally good, more often hopelessly inept. Sometimes they are betrayed by years of teaching into an authoritative teacher-to-freshman attitude and work on the assumption that because they are masters of a book's content they must, as by a miracle of grace, be masters also of all the intricate and routine details of turning a typescript into a book. A few authors tend, in this median period, to forget altogether that books are meant for readers; they produce works for their own astonishment. They adopt a high-flown literary style, hoping to awaken admiration in colleagues's breasts. They indulge in weak jests for the initiate. They spin out obscurity and dulness.

Yet for every one who goes through literary adolescence in annoying fashion there are four or five who expand graciously into competent authors and able craftsmen. Perhaps the truest delight that an editor in a scholarly publishing house can have is to read the second or third book of an author and discover that the promise latent in the first has come to flower. The brilliant dissertation is exciting, but the solid achievement of a maturing scholar-author is more sure and satisfactory. Moreover, the publishers's problems are less when an author has learned to avoid the costly and painful mistakes of the beginner. He can anticipate problems of production and has learned the rudiments of dealing with them. If the publisher was lucky enough to have his first book, friendly relationships have already been firmly established.

BEST of all, of course, is the author who is well tempered by years of writing and publishing. This is the man who writes a scholarly book only when he has something to say and knows how it should be said. He has developed his own style, whether it be good or bad, and certain little tricks of expression have fastened themselves upon him like barnacles. He can anticipate the pitfalls that lie in the production of a particular book. If he must have special Greek characters in his pages, he brings in clear and usable reproductions of them. If he needs to have runes in his edition of an Anglo-Saxon poem, he knows enough to bring the matter up and to discuss in time the best methods of getting satisfactory and inexpensive cuts. If he has special problems of

bibliography or typography, he is aware of them and ready to work out solutions that will be intelligible to the reader and attractive to the beholder. He knows enough to be beyond petulance and unreason, for he has learned the limitations of type. He has gained the unhappy but useful knowledge that he has probably made mistakes and is ready to look for them in the proofs without resentment or attempts at self-justification. He is not given to flights of delusion, for he is familiar now with the esthetic as well as the practical uses of typography. He is not afraid of innovations, but he no longer has a predilection for bizarre ingenuity that breeds chaos. No more does he think publishers and printers are in a conspiracy to thwart him. He knows what his book is meant to say and will insist upon getting it said. In the typed manuscript he can see the printed book, which will have a sort of life of its own and must stand without him. He can therefore evaluate suggestions in terms of the finished product rather than his own preconceptions. He is, in fact, a competent author.

Not that experience alone will transform a fledgling graduate student into a worthwhile author. First and foremost there is the question of intelligence. Though a surprising number of worthwhile scholarly books are written by stupid men, an able mind does help. So does cleverness. So does adaptability. Erudition is, of course, a necessity, and honesty, too, though ignorant and dishonest men can garner a good deal of success in scholarly writing. And no years of experience can wash away the leopard spots of natural temper. Some of the finest authors are ill-natured and are difficult for their publishers. That fact is, unfortunately, in the nature of things.

Experience will not make the untidy and careless scholar orderly and careful. It is not necessarily the young and inexperienced author who leaves footnote references to be filled in on the proof, and then supplies them incorrectly. It is likely to be the hardened author who leaves his charts incomplete or labels his illustrations falsely. The scientist who twists addition and achieves the wrong totals has usually abused arithmetic for years. The historian who mislocates places on a map usually does so because he does not care about such "minor matters." The man who dictates his work to a stenographer and fails to read the script is not generally so naive that he thinks all the names will be correctly spelled. No, experience does not cure small but fundamental vices.

NOR does time give a man true confidence in his abilities as a scholar. One of the commonest faults in the scholarly author is a lack of true self-confidence. A false air of self-defense usually results from that lack. It is natural for a doctoral candidate to feel the ground unsteady beneath his dissertation, but it is, alas, only too common for long-experienced scholars to be driven by that same sense of insecurity to the extremes of self-justification. To such men their own labors are sacred and any slip of publisher or printer—any hint, even, of a suggestion that in some minute detail the masterwork might be bettered—is a crime to be properly punished only by extensive tortures. There is rarely any true life or adaptation or growth in these men, yet they manage to produce some of the best compilations of fact and the best factual resumes known to scholarship. It is only in poverty of ideas that the growing aridity asserts itself. These books may be sound and excellent, but are rarely brilliant.

There are, too, the "cultists," the scholars who write not to advance knowledge but to win passing admiration from their own small clique. Their books are, for the most part, anthologies masquerading as original works. Jargon abounds, new words taking the place of new ideas. Such scholars cultivate obscurity and long words and execrable syntax. They write flattering little book reviews of works by other members of the clique, and they are in turn handsomely complimented by their confreres and quoted in speeches before women's clubs. These are the men who justify the generalized remarks of non-scholarly writers about "college professors who write books." Ultimately these authors do not matter. In ten years authors and books and clique will all have joined the snows of yes-

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teryear. Modest but able doctoral theses will still be quietly selling twelve or fifteen copies a year and gradually spreading new ideas.

The doctoral dissertation has acquired a bad reputation with the general public. That reputation has had its effect on the college campuses. It is true that there are too many graduate students who, unfitted for scholarly work, must still write dissertations in order to get the degree necessary for a teaching job. Too frequently these books are a foolish waste of good paper. Yet the surprising thing is rather how high a standard dissertations usually attain. A reader, making his way through an admittedly dreary account of an eighteenth century reformer, may suddenly find a paragraph, a page, a whole chapter that sparkles with life. The plodding author has come to grips with his subject, has discovered new meaning in a minute section of mankind's past. There is richness unsuspected in many of the least attractive first attempts at scholarship—richness all too often completely undetected by the professor who has nominally guided the preparation of the work. Professors have, indeed, been known to pass on dissertations without reading them at all. A very few others are too absorbed in imposing their own prejudices, their own literary style, or simply their authority on the student to pay any real attention to the dissertation itself. In the one case, the candidate may find that his examining committee will demand extensive and costly changes in page proof. In the other, all life departs from the dissertation, and it becomes, for the most part, a carbon copy of some other man's work. The professors go their way, tacitly if not openly agreeing with non-academic critics that doctoral dissertations are dull and pointless.

Dull and pointless most scholarly works are not, unless the author has mistaken the pretentious trappings of learning for learning itself. The majority of "academic" books are necessarily addressed to small audiences and may well seem dull to those who do not understand. It is true that too many authors still cultivate pretentiousness and obscurity, but the literary expression in American scholarly writing seems to be improving vastly. More and more men of learning are losing their fear of simplicity and clarity. The ranks of scholarship include today an increasingly large number of true literary stylists. Workers in scholarly publishing houses, living as they do in symbiosis with scholarly authors, cannot help rejoicing.

William Bridgwater is an associate editor of the "Columbia Encyclopedia."

The Tin Can Revolution

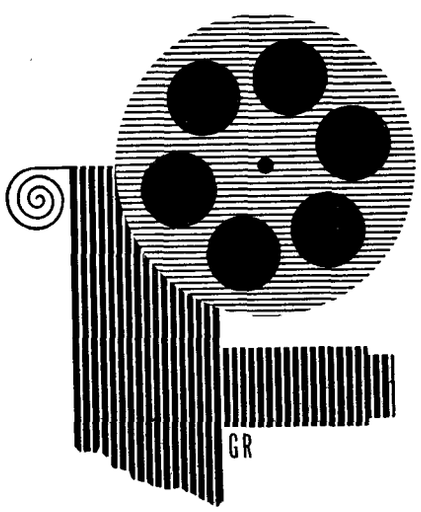
Microfilm Has Helped to Erase University Dilemmas

DONALD PORTER GEDDES

THE university press has the very difficult problem of distributing costs over uneconomically small editions. This results in inordinately high single copy costs. And this, in turn —if the transaction is to be a solvent one—results in books that cost two, three, or even four times as much as commercial books do. This whole problem of uneconomic publishing is one which the university press has suffered and borne, rather than corrected.

There is a solution—in fact, there are several. These solutions are the various auxiliary techniques by means of which information can be conveyed just as efficiently, just as accurately, as letterpress does. The only difference is that the results are not as attractive and losses are not involved—or at least are kept to a very tolerable minimum. In 1936 the late Robert C. Binkley, of Western Reserve University, issued a book entitled "Manual on Methods of Reproducing Research Materials," containing a survey that he and many others made for the joint committee on materials for research of the Social Science Research Council and The American Council of Learned Societies. Much exception was taken to Binkley's specific facts and broken-down figures, and the book itself and much that it implied was by-passed and overlooked on the basis of exceptions of one sort or another. Regardless of all that has been said of this manual, it foreshadows all events having to do with the transfer of ideas and information from scholarly authors to scholarly readers.

One technique in particular emerged from Binkley's study as the solution to most of their troubles, and that technique is microfilm. The economic difference between microfilm and letterpress is that there is, in the case of microfilm, practically no plant cost. One microfilms a manuscript, or an old book, thereby hurdling the greatest cost in scholarly letterpress, which is composition. One also hurdles the next most expensive item, which is the running cost. The make-ready and pickup have to be done just as carefully and cost just as much whether the edition is one hundred or one hundred thousand. The optimum edition for microfilm is just one single copy. The only trouble with microfilm is that the readers—or viewing machines—were still expensive when the war came along and since then have been practically unavailable for civilian purposes. The miracle of microfilm, though, has been brought home to every American by means of V-mail. Scholars themselves are by no means unaware of this, but they have resisted the idea in part probably because there is more honorific attached to a nicely printed letterpress book than there is to a tin can containing several feet of processed film. And also, there are those who claim that microfilm is hard to read, hurts their eyes, and there are many other objections too. No university press has taken this problem squarely by the horns of the dilemma involved, but microfilm goes on, just the same. At this moment, ten American universities and colleges have approved microfilm as a method of publication meeting the publication requirements for the doctorate, and ten per cent of all the dissertations written in this country are now being microfilmed and are available in microfilm form for those few persons who want them.



The agency that does this work is the one established by Eugene B. Power of Ann Arbor, Michigan. It is University Microfilms. Strangely, Mr. Power has been able to establish this business on a commercial basis, thereby throwing a double challenge at the semisubsidized presses which so far have not found their way clear to the adoption of this method. For a small fee ($15.00) University Microfilms photograph the manuscript and store the negative. They then prepare an abstract of 700 words which is distributed together with others in a bulletin called "Microfilm Abstracts" which is distributed to leading libraries here and abroad and to a se-

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lected list of scholarly journals. This is done without additional charge to the author. This abstract is an accurate blurb and enables the reader to decide whether or not the purchase of the film itself will be worth his while. The cost of a positive film of the complete dissertation is one and a quarter cents per page, a figure that compares very well with the one cent a page rate of both commercial publishers and university presses for work of this sort. The great difference, of course, is that the one cent a page rate can be achieved only via letterpress as the result, first, of a considerable investment—maybe as much as $1,000 or more, and also an inevitable deficit sometimes of as much as $600 or $700. The microfilm investment is limited to fifteen dollars. One special advantage of the microfilming technique is that it is not necessary to produce a stock of copies in advance of demand. In other words, one can wait until the orders materialize and then produce the needed number at a standard rate. This fact means that there is no investment necessary in stock, nor is there any attendant loss if the book does not sell.

The preservation of newspapers is now accomplished by means of microfilm. Newsprint itself is good for twenty or twenty-five years. Microfilm presumably will last one hundred or more. Its advocates claim as much as five hundred years. Banks now microfilm checks. Business records are microfilmed. Mr. Power has, in fact, taken equipment to England and microfilmed or started upon the work of microfilming all books printed in England before 1640. Incidentally, he will very shortly make it unnecessary for American scholars to go to Europe for study during their summer vacations or on their sabbaticals.

Scholars are not going to like microfilms. They won't be able to inscribe them to their friends, they'll get very little pleasure and satisfaction out of taking them in and depositing them on the desks of their presidents, and their trustees will presumably be less impressed than ever by this method of presenting the fruits of their labors. But it remains incontrovertible that, from a functional point of view, microfilm is exactly as satisfactory as letterpress, and that from an economic point of view, it not only is a vast improvement but is also the open sesame to increased learning.

The great problem of civilization is inherent in the difficulties that ideas have in transit, the time lags involved, the distortions, the economic obstacles. Microfilm is far and away the best solution of these troubles that has been devised or even dreamed of.

The "Scholarly" Fallacy

Objective vs. Subjective—A Needless Struggle

JOSEPH A. BRANDT

ALTHOUGH I have dedicated a considerable number of years to university publishing, I was induced for a brief interlude to engage in the hiatus of university administration. During this period I had ample occasion to reflect on the virtues of university presses. Virtues and limitations, perhaps. I thought of the virtues of able men and women who would make eminent successes on Murray Hill or Fifth Avenue but who remain with their institutional publishing houses to do their jobs; I reflected also

Joseph A. Brandt

on the limitations of higher education, which curiously enough has not yet passed fully out of the cocoon stage of the days of Presidents White and Harper, limitations which prevent so often the sharing of knowledge with the mature citizen as well as the undergraduate.

When success comes to a college or a university, the acclaim attaches to the faculty; when gloomy days assail the institution, it is all the fault of the president. His predecessor is noble by comparison, his probable successor is welcome in anticipation. I thought, with considerable nostalgia, of university publishing during my administrative days. At least, in publishing, if you had chosen a palpable lemon, you could share the blame with faculty colleagues who, as members of the Committee on Publications, had shared your initial enthusiasm. You, as editor, were in a position to bring manna to your fellow faculty members and, once they were infected with your enthusiasm, your publishing empire began to grow. As president, however, you were merely a wailing wall.

Having to deal with an over-all budget as president, I was all the more convinced of the Alice-in-Wonderland attitude of so many general publishers who, with unblushing temerity, tell authors of lemons or white elephants, "Why, that is a university press book—you know, they are heavily endowed." Having published at Oklahoma for ten years on the proverbial shoestring, I wanted to conduct a tour of general publishers through university publishing houses, to see their meager resources end the canard that university publishers are saturated with money.

Many of my colleagues in administration asked me about university presses, whether they should establish one, what it would cost, and what it was worth. Universities in this country got along pretty well without publishing divisions until the Germanic plan was brought over by Andrew D. White at Cornell. Thereafter, the European idea of a university as an institution dedicated to research and the dissemination of the results of research, in contradiction to the English idea of a university being a collection of colleges training undergraduates, began to prevail with increasing momentum—Cornell, Johns Hopkins, Chicago, California Institute of Technology, and finally the super institution of research, the Institute for Advanced Study at Princeton, where only Ph.D.s can move about. It probably proves nothing that Europe, on which our system of modern universities is based, is in a period of hopeless collapse, with individual dignity at the lowest ebb in centuries, while England, with its archaic notions of universities, is still a bright star among democracies. Only time will tell in our own country whether we bet on the wrong horse.

The essence of the White-Harper scheme of publishing learned research was simply that such publications be objective. Such publishing might be described as honest publishing—almost guileless publishing. This statement might presuppose that all other publishing is dishonest—but such is far from the case. Publication of research meant simply that the results obtained were as honest as inquiry up to that point could demonstrate, and that publication would be had in defiance of all the known laws of economics. This

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form of publishing succeeded for a number of years—really, until the depression. In the meantime, however, oral impression with its immediacy of judgment, was replacing the calm, contemplative reflection of the serious-minded readers who augmented the audience of scholars, the principal constituency of research publication. The era of publishing solely for scholars was slowly coming to an end, partly because the scholars no longer had the money with which to buy the scholarly output and the college graduates of recent years, with their hop, skip, and jump type of education, could not read or understand what their professors were writing. Furthermore, even the professors were joining the vast American public in becoming subjective, rather than objective, in their thinking. Home life centered around material things, such as automobiles, refrigerators, radios, a new table, a summer camp for the children; conversation at the dinner table was a headline-comic type of jargon, Dick Tracy or Kerry Drake, Roosevelt the arch villain, and a desperate diehard kind of stoicism among faculty families to defend even before their children a life that had vanished.

Nevertheless, to the credit of university presses, they have adhered in their lists to the objective book as a basis. While the literary style of scholarly writing has slowly and tragically been declining during the period of the modern university (not because of the university but because of the preparatory schools), university presses have kept on their lists in considerable proportion objective books, the results of pure scholarship. When you consider that the average book published by a university costs as much as the salary of a full professor, and the financial return would cause a Wall Street banker to turn pale, the service of university publishers is not inconsiderable.

Nevertheless, the subjective requires infinitely more attention than university faculties have given it. Quite a number of the university presses have sensed this already. Yale began the movement. North Carolina and Oklahoma almost simultaneously realized the chance in the regional field. Princeton next began, among the "old guard," to add the subjective book to its lists, and now one sees on the Chicago, Harvard, Minnesota, and other press lists books that "move" society—a host of books that might have appeared with equal grace on any general publisher's list. The question may well be asked, are the university presses beginning to usurp the field of the general publishers? And the answer must be, "no." Most general publishers make it a policy to keep on their lists for various reasons, either prestige or moral, a number of learned books, but during the late depression many of them abandoned these books to the university presses, which were quick to seize the opportunity.

The process of the scholar is roughly this: he explores a given problem, finds the solution, either positive or negative, and publishes the result. All too frequently, he stops at this point. He has been thoroughly honest, completely objective, but he leaves to the reporter the task of telling the layman the story the latter is anxious to hear. This is the next great step of scholarship, of the university presses, to retain on the one hand the objective, but also to base the subjective on the objective. Mr. De Voto has referred to a "literary fallacy." The "scholarly fallacy," it seems to me, is to insist that a university press cannot reconcile the objective with the subjective. Who else but the scholars, with their leisure and their equipment to find the "truth," are equipped for this task? And unless the scholars become aware of this challenge, university publishing is due for a decline. The university publisher must retain the objective as his basis, but he ought not to permit the destiny of society, now so controlled by the test tube and the laboratory, to be influenced ultimately by the uninformed. If the people do not know, much of the blame must attach itself to the scholars—and to the university presses that failed to prod the unwilling scholar.

Joseph A. Brandt, former President of the University of Oklahoma, is director of the University of Chicago Press.

We Are Starting a Press

How It All Begins at the University

ROLLIN D. HEMENS

DURING the past fifteen years or so there has been a small procession of members of boards of trustees, university presidents, deans, directors of public relations, comptrollers, faculty members, and business managers visiting the better-known university presses seeking advice about the organization of presses on their respective campuses. Their questions seldom related to the fundamental need for a university press as such or the probability of its success. On those points there seemed to be no doubt, and the decision to establish a press had already been made. The briefest inquiry I have seen came in a letter a year or two ago. It read: "We are going to set up a university press. What will we need in the way of a building, of equipment, and how much capital will be required?" A frequent question is: "How many salesmen will we need?" I do not recall a single instance when the people making inquiry knew the kind of press they wanted. They just knew they wanted a press.

It is easy to start what passes for a university press. All one needs is a couple of manuscripts. A commercial printer will produce the books and, in normal times, handle storage and shipping. Moreover, many printers will give long-time credit and thus assume much of the financial burden. Billing can be handled in the comptroller's office; promotion, of a sort, by the publicity, business, or dean's office. However, such publishing is not likely to establish a very good or a very long-lived press.

Publishing is unique among businesses in that it is one of the easiest to start and one of the hardest to keep going. The publisher, unlike the automobile manufacturer, for example, must have a continuous flow of new books. In 1942, a war year, 7,786 new books were published in the United States. There was no production-line handling of these books. Each of the 7,786 titles was hand-tailored. They were probably selected from some twenty to thirty thousand manuscripts. Each manuscript selected for publication had to be edited for organization and style; it then had to be designed and produced; and finally it had to be marketed.

A number of university presses have been established without recognizing this fundamental principle of publishing—the necessity of a continuous flow of new manuscripts. Consequently they have had short lives or unhappy ones.

Another fundamental factor which must be recognized in advance is the necessity for some specialization if the press is to be a successful publisher. In general, it is true that university presses do specialize in the broad field of nonfiction; some presses have specialized within that general classification—North Carolina, for example, is renowned for its books on

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the South, Oklahoma for books on the Southwest, and Chicago for the introduction of new and different college textbooks. In the case of the largest commercial publishing houses departmentalization permits of specialization in a number of fields. Obligation to the institution of which it is a part and restrictions of various sorts may prevent a university press from limiting the number of fields in which it publishes, but scholarly publishing probably would be done better and at less cost if there were more departmentalized specialization than there is today.

IN considering the establishment of a press such questions must be answered as: is it to be considered principally a publicity agency for the university? If so, is the publicity to be directed to the general public or to scholars? Is it to be a high-grade vanity publisher? That is, will it publish any reasonably good manuscript for which the author will pay the costs? Is it to publish journals as well as books? If so, popular or scholarly journals? Will it publish textbooks? If so, college or secondary school, or both? Is it to confine its lists to good books related to the work of universities? If so, should it confine the books to those written by scholars for scholars, or should it publish interpretations of the work of scholars for the non-academic reader, or both? Is it to be financially self-supporting, or will it be subsidized? If subsidized, to what extent?

There are no categorical answers to most of these questions. Publication is intrinsically publicity, so that element is always present. Nevertheless a university could establish a press which would be operated almost exclusively as a publicity agent. In that case it would be lavish in advertising and in the distribution of free copies; the manuscripts would be selected with a view to university publicity.

This specialization obviously is derived from the character and activity of the university of which it is a part. Its chances of success are directly related, therefore, to the activities of the institution. A technical school, for example, might have a successful press which published books in engineering and related subjects, but would have great difficulty in operating one which published largely in the humanities. In turn, one with major interest in research is likely to have a better press than the small college which emphasizes teaching; and the large school better than the small one.

In order to get the widest distribution possible for each of its titles at minimum cost, I believe annual publication of about fifty books to be a minimum. This would permit group promotion in the various fields and also a volume of business sufficient for the press to engage competent specialists to handle its various activities. If this conviction were general there probably would be fewer university presses.

It is proper then to ask: "How would you handle all of the publishing relating to the work of scholars and scientists?" The answer is that it would be handled by those presses already established which have competent staffs of the necessary specialists and which are successful publishers of the writings of scientists and scholars. This would mean expanding the coöperation between these presses and other universities. Among other things it would call for a new concept of the imprint so that the institution originating the work would get full credit. This in itself is nothing new. Some presses have already done it, as for example, the ten books published by the Princeton University Press for, and bearing the imprint of, the University of Cincinnati.

A SURPRISING number of people think of publishing as little more than having books printed and deposited in a warehouse waiting for shipment to impatient purchasers. Consequently it seems proper at this point to discuss the functions of the skilled specialists requisite to a good university press, and the costs other than printing which enter into scholarly books.

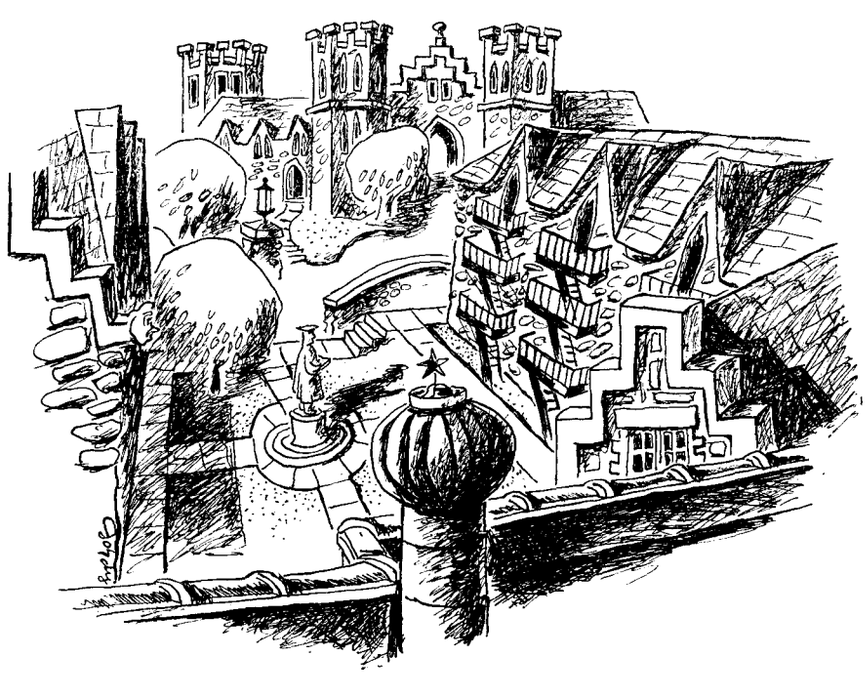
The editor is the real friend of the author. Through careful study and long experience he knows what makes a good manscript. It is his job to examine every manuscript received by his press. Some he rejects because they lie outside the interests of the press. He reads others with care, and sends many of them to specialists for criticism. Often he recommends improvements. As a representative of the people who are expected to pay good money for the finished book, he believes that more would do so if it were shortened or lengthened, footnotes deleted or added, order changed, or style simplified. Oftener than the layman may realize, the scholarly author's English is faulty, and the editor has to work over the manuscript sentence by sentence. The cost of this work is seldom less than two hundred dollars.

Once the manuscript has been accepted for publication it is turned over to the specialists in the design and production department, who not only have a good esthetic sense, but also know type and what can be done best with it. They are also expert in the characteristics of various means of reproducing illustrations, in paper, binding, etc. Their general plans then have to be converted into specific instructions for the printer.

The book having been produced there then remains to be done the hardest part of the job: the selection of review media and the distribution of review copies, the planning and execution of advertising and direct mail promotion, the arrangement for displays at scholarly meetings, and the sale to bookstores throughout the country. These are but a few of the details connected with promoting sales of the book.

Then there is the matter of storage, billing, shipping, collections, inven-

(*Continued on page* 49)



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These Are the Nazis

GERMANY: A SELF-PORTRAIT. Edited by Harlan R. Crippen. New York: Oxford University Press. 1944. 477 *pp.* $3.75.

Reviewed by HANS KOHN

THE key for the maintenance of European peace after this war lies in the right reading of the German national character. The peace of 1919 failed because the Anglo-Saxons misunderstood the German mentality. For the last eighty years a Germany unified around the standards of the Prussian Army has not only threatened the peace of Europe but has openly challenged and scornfully rejected the liberalism of the West. The trouble has rarely been with individual Germans—some of whom were fervent though ineffectual liberals, and many of whom simply followed with good-natured discipline and obedient loyalty the dominant current—but with German collective power. In 1919 the Germans succeeded, behind the façade of a "democratic revolution," to maintain their collective power, and German "democratic" propaganda and Anglo-Saxon unwillingness to face hard and unpleasant facts allowed the survival of the German capacity and will to aggression.

People learn from experience; probably in the future peace will be preserved by rendering Germany militarily and economically incapable of aggression. Such an incapability will also gradually lessen the will to aggression. It was of minor importance which form the regime in Germany adopted, a constitutional empire, a democratic republic, or a totalitarian dictatorship: in substance, though with different methods, all three followed the same basic policy. The future security of the world does not depend upon the details of the peace treaty nor upon any regard for German resentment and susceptibilities. The Germans will resent defeat in any case.

Harlan R. Crippen had a good and welcome idea: to portray the Germany from the Bismarckian to the Hitlerian wars by selecting and translating the characteristic passages from German authors, describing the events and trends of those years. It is to be regretted that he confined himself to the last thirty-five years: it would have been even more important to listen to the voices from Bismarckian and Wilhelmian Germany. Naturally such a selection presents a difficult task. Some of the writers chosen are not representative, the communist element predominates unduly, the inclusion of Fritz Thyssen is certainly a mistake. The book would have gained much in importance if writers like Houston Stewart Chamberlain, Hans Blüher, Hans Grimm, or Julius Langbehn, some poems by Stefan George, and some speeches by William II had been included. As documents of opposition addresses like Ernst Wiechert's in "The Poet and His Times," spoken before students at Munich University in 1936, or Thomas Mann's "The German Republic," delivered in 1923 to the German youth, should have been printed. Mann's plea for the Republic encountered then (1923) a most violent opposition, though he tried to link the Republic with German romanticism, and characteristically advised the "republicans" to take the wind out of the monarchists' sails and the words out of their mouths by being as nationalist as the monarchists and thus creating a true national unity. He praised "Father Ebert," social democratic president of the German Reich, because he took *Deutschland über alles* out of the mouths of the nationalists and racists.

As Mr. Crippen's book proves, the three constitutional periods of recent German history, which he calls Iron Cross, Reluctant Republic, Crooked Cross, represent much more of a unity than National Socialist speakers wish to acknowledge. German aspirations and inner structure have shown a remarkable continuity from Bismarck to Hitler. Mr. Crippen in his introduction pleads strongly for the "other Germany," the "good Germany." In his polemics he creates a bogus man who is reported to believe that there is something wicked in the German blood and that the drive to war is rooted indestructibly in the German "race." It is, of course, easy to fight such a bogus man. Men of German descent have been leading pacifists and liberals, not only in America, but in Germany herself. But there is no doubt that through historical developments the majority of the German people have been conditioned in an entirely unique way toward an incomprehension and a rejection of the Western liberal attitude and an acceptance and glorification of authoritarianism and of heroic destiny. This condition which represents the major threat to world peace and liberty can be changed, but only through a sustained and exacting effort over a long period.

—D. H. Smith in New Brunswick (N. J.) Sunday Times.

"Tell me again, Adolf, about that super German race."

Fortunately the book is much better than the introduction, for Mr. Crippen's selection of German authors and his on the whole very valuable connecting chronicle bear out the predominant and continuous strength of the military tradition in modern Germany ("disaster was implicit in the kind of empire Bismarck had built"), and the fundamental weakness and permanent defeat of the liberal opposition. Herbert Eulenberg's words about William II are easily true about Hitler: "It cannot be denied that the German people, who tolerated (and in the case of Hitler, much more than in that of William II, worshipped and adored) this latest autocrat and all his pernicious doings for decades, share in equal responsibility with the Emperor himself for the eventual outbreak of the war that was really lost before it was begun." In 1939 the Germans were, morally and materially, even better prepared for war than in 1914, but in both cases they were convinced of the irresistibility of the German arms and the certainty of an early victory. The people were confident that they had the best army in the world and that their enemies lacked the proper military spirit and the talent for organization. And again in 1944 as in 1918 Germans are above all concerned to salvage the Bismarckian unity and German power out of defeat. In spite of the honest but uninspired efforts of some of the German Social Democrats, sincere friends of moderation and humanity, the German social republic was never more than a façade for the rebuilding of German power. There was no trace of democratic passion, no generous enthusiasm, no following among the youth.

Mr. Crippen is unduly severe to the German Social Democrats who share the political impotence of all German liberal elements but whose good intentions and honest humanism cannot be doubted, and is extremely lenient to the Communists, who by their unbridled agitation against "Western imperialism," the Treaty of Versailles, and the "shames" of parliamentary democracy vied with the National Socialists in undermining any growth of liberal thought and attitudes among the politically immature German masses and youth. But in spite of its shortcomings the book can be warmly recommended as a popular and easily readable introduction to the history of modern Germany.

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The Toboggan Years, 1918-1943

TWENTY-FIVE TROUBLED YEARS, 1918-1943. By F. H. Soward. New York: Oxford University Press. 1944. 437 *pp.* $3.

Reviewed by WALTER MILLIS

WITH a cool and factual calm, Professor Soward here rehearses the salient events in the long, tragic descent from the pinnacles of Paris in 1918 to the depths of the desperate defense which at Stalingrad, in Africa, and at Midway finally managed to turn the fatal course of history. I think all the major elements are here, presented with an admirable condensation, a clear and simple arrangement, and a careful attention to accuracy in detail. Only one thing is missing, and that is some sense of the fire, the passion, the profound political and moral issues, the clash of convictions, which wracked that disastrous quarter of a century. Perhaps such things are not the business of the professional historian, dedicated to the ideal of impartiality. But Professor Soward's own "defence" for indulging in contemporary history is that "the participant in a tragic era, as those old masters Thucydides and Polybius well knew, has a sense of the atmosphere of his time that is denied to the most ardent excavators of source material." It is just this "atmosphere" which seems to me to be wanting.

Thus, while Professor Soward takes care to rescue the peace treaties from many of the cruder criticisms which were levelled against them in the '20's, he still emphasizes the losses and sufferings of Germany, the prominence of the motive of "revenge," and the "severe treatment" which she was accorded. It seems a little strange to read these dispassionate comments today, unaccompanied by any consideration of whether the severity may not have been justified or whether the sufferings were in fact any greater than those of other states. As the limpid narrative flows on, through the political and economic tribulations of the various major powers during the inter-war years, it always seems to be dictated from a very lofty height. It is odd, to take a random example, to find the Lateran accords dismissed with the remark that "to Fascism must go the credit for closing a religious controversy of almost sixty years standing. . . . The accords ended a long and tedious controversy" although "they did not settle all problems." As we advance to the first of the "nine milestones" on the path to war (beginning with Manchuria in 1931 and ending with Poland in 1939) we get all the necessary facts; we do not get the fierce emotions which clung around them.

In the account of the war we have an admirably clear account of the major military operations, but little of the passions and politics which frequently determined their course. In the height of the French disaster we hear that Gamelin "was dismissed from his post on May 18 and replaced by the veteran Weygand. . . . Another step to maintain French morale, which was soon to prove disastrous, was the recall of Marshal Pétain." It is hardly adequate to the significance of that critical episode. Perhaps it is a trifle captious to make such points. Professor Soward is after all setting out to review an enormous and intricate page of history; an ordered presentation of the facts is what he is primarily interested in, rather than an attempt at a philosophy of our history; he connot include all the implications of the events he describes, and his suppression of secondary detail in order the more accurately to select the major events is a great virtue of his work.

In the end, it is a little dry to read, but it is an excellent and useful contemporary summary of "that uneasy period of revulsion from war, struggle for peace, descent into depression and return to battle" which, as the author says, "will long fascinate historians."

—Jerry Doyle in the Philadelphia Record.

"Don't you dare put your thumb in that pie!" (1935)

Your Literary I. Q.

By Howard Collins

EMBARRASSING MOMENTS IN LITERATURE

Characters in literature, like those in real life, occasionally suffer embarrassing moments. After reading the brief instances described below, can you identify the fictional figure and the work in which he appeared? Allowing 5 points for each correct answer, a score of 60 is par, 70 is very good, 80 or better is excellent. Answers on page 50.

1. When this gentleman asked his landlady whether she thought it a much greater expense to keep two people than to keep one, she thought he was proposing, whereas he was only thinking of employing a servant.
2. After judicious swapping of fish hooks and what not had enabled him to acquire a sufficient number of Sunday School tickets to win a Bible, this boy identified the first two apostles as David and Goliath.
3. This young cleryman made the error of thinking that the highly respectable lady milliner upon whom he was calling was a prostitute.
4. Much to the embarrassment of this social climber, her husband was unexpectedly released from jail and came home to find her entertaining a notorious member of the nobility.
5. As he started out to celebrate his twentieth wedding anniversary by dining in a neighboring town, his horse ran away and this luckless rider not only lost his hat, wig, and cape, but also failed to arrive at his destination.
6. When this young man tried to explain to his fiancee that the woman with whom he had been intimately conversing was his mother, she didn't believe him because the mother, who was a couple of centuries old, looked like a maid of seventeen.
7. This casual visitor caused considerable embarrassment in an English household when he mentioned that his hostess's first husband was still living.
8. To overcome his stuttering, a doctor advised this young man to speak to three complete strangers every day, but the first stranger he encountered was a pugnacious looking individual who addressed him first—in a stutter.
9. While he was relaxing one evening in the apartment of his doting secretary, this clergyman was surprised when the lady's husband popped in and threatened to sue him for alienation of affections.
10. When her guests arrived for dinner a day too early they found this girl's family engaged in such informal pastimes as ballet dancing, dart throwing, and portrait painting.

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Putting Ideas to Work

IDEAS IN AMERICA. By Howard Mumford Jones. Cambridge, Mass.: Harvard University Press. 1944. 304 *pp.* $3.

Reviewed by ORDWAY TEAD

DEAN JONES tells us that his book is offered in lieu of a long planned volume on the influences of French literature in the United States. "But now that I have sunk to being an administrator of sorts, I see no prospect of rounding out the history of which these inchoate fragments may be parts." Hence we are here presented with a group of papers combining those which plead for scholarship in the field of American letters, those which deal with the history of ideas and their influences in America, and the final section treating of the contemporary responsibilities of American literary scholars.

At this moment of excitement about Mr. DeVoto's "literary fallacy" Dean Jones is clear that "the history of ideas cannot be a bloodless dance of the categories; ideas must have been put to work; they must have contributed historical effects." Thus he rightly contends that literary history is "the study of the relation of the forms of art to the development of sensibility in that portion of society which responds in a given epoch to literary appeals."

With the more elaborate analyses of the influences which early shaped American letters I am not competent to be critical. I am content to be impressed and informed. The numerous forces which have played upon the shaping of American literary culture are suggested in vivid, vigorous, and witty style. Dean Jones is one of those who, like Merle Curti, is both restoring and elaborating our sense of foundations and of solid values to be discerned in our own literary tradition. He is American to the core and proud of it.

When in Part III he treats of the more recent scene, and especially of its educational aspects, he enters a world in which the modern educator feels not only at home but in completely congenial company. The five essays which make up this Part comprise utterances as forthright, balanced, and eloquent on behalf of the best in our oncoming educational synthesis as any American educator has presented. Happily, Dean Jones is a proponent of none of the prevailing "isms" in higher educational theorizing. He is eclectic in the best sense and yet he is more robust about the social responsibilities of the man of letters and the scholar than many current defenders of the liberal arts. There is genuine courage and fresh vision in his analysis of New England, in his address on "tribalism," and his plea, "Nobility Wanted." Here is an earnest, modern democrat who has brought to Harvard an approach to letters which is at once national and global, who has a strong feeling for the potential unity of the necessary disciplines in modern education, and who has the urbanity to set forth his message with persuasive wit and charm.

For myself I admire the outlook which affirms that "we may look with confidence upon contemporary American letters as one of our chief instruments for the support of the Republic, finding even in novelists of the second rank, if they are read aright, friends and aiders of those who would live in the spirit." The kind of independence of judgment which these papers reflects makes one hope that a valuable literary historian and critic is not being lost to make a superb graduate dean. And yet if ever there was a time in which the kind of verve and joyous confidence in the American destiny which Dean Jones possesses was needed by deans of graduate schools and undergraduate schools, that time is today. It is a matter for congratulation not only to Harvard but to the nation that this kind of mind is helping to shape "the creation of a new intellectual order" of such a truly national university as President Conant aspires to build.

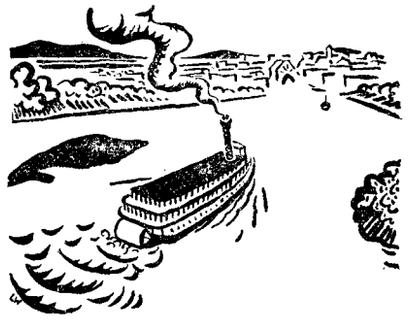
A Century in a Newspaper

ONE HUNDRED GREAT YEARS. By Thomas Ewing Dabney. Baton Rouge: Louisiana State University Press. 1944. 552 *pp.* $4.

Reviewed by HARNETT T. KANE

NEWEST in a discrimating series of publications to issue from the Louisiana State University Press is this thick, name-packed, fact-filled volume, in which several eras of a state's and city's life are seen in panorama through the pages of an important and powerful newspaper, the *Times-Picayune* of New Orleans.

Mr. Dabney tells a straightforward, largely unembellished narrative, attempting little social interpretation. He offers the main happenings of the years 1837-1937, with an additional look forward to 1940, as they involved and altered his scene. He dips into lighter side happenings, the "human interest items" of the passing days, as a means of relief. And since the story of Louisiana, by virtue of its actual history, is of itself so highly-colored a procession of events, he succeeds in the task to which he assigned himself.



The book opens with a rainfall in water-encircled New Orleans on the day the newspaper was born; it ends in the sunlight of a chapter outlining the debacle of Huey Longism, which the paper did much to bring about. It describes the prosperities of the years preceding the Civil War, the growing bitternesses over the existence of human bondage in a republic, the war, the Reconstruction, yellow fever epidemics, war again, depression, Louisiana sugar troubles, the gains under Roosevelt, and the vast physical changes in this Louisiana of labyrinthine bayous, many bridges, and many waterfronts. Mr. Dabney for a number of years was reporter and feature and finance writer for the *Times-Picayune's* afternoon newspaper, the *New Orleans State,* and his interest in the business side of the state life is reflected generally.

The journal of 1837 was the first in New Orleans to sell for less than a dime, retailing for six and a quarter cents, the "picayune" from which it took its original name. It brought many innovations; it pioneered in brisk, brief itemization; it specialized in quick collection of its news; it poked a finger at the excesses of its day. It thrived in particular through the enterprise of George Wilkins Kendall, co-founder and early war correspondent. (Kendall's lively accomplishments have been described in Fayette Copeland's excellent study of the man, published last year by the University of Oklahoma Press.) Kendall, a participant in the "Santa Fe expedition" of 1841, was thrown into prison by the Mexican government; one of the most provocative pages in the book is his eye witness description

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of a native lepers' celebration, a grotesque and moving account.

Mr. Dabney takes us through early years of Louisiana railroads with glances at the introduction of ice, the invention of the toasted oyster loaf, duels, and the ladies' bloomer vogue. (The latter innovation, the paper felt, portended a demand by women for the right to wear pants and, perhaps, even to vote.) He treats of the prewar days during which the newspaper opposed extremists among the secessionists while also attacking abolitionists. To this reviewer the most informative chapter is that on Ben Butler and his wartime administration of New Orleans. Mr. Dabney handles this phase with a restraint at variance with the usual evaluation. Like Howard Johnson of the Tulane University faculty, who made an earlier, detailed study, he presents old Ben as no angel, but finds that he had many problems with a tough and furious city.

To the post-Civil War years the author gives considerable attention, presenting a somewhat more connected, integrated story than is possible in the other chapters. Mr. Dabney is no revisionist in his rendition of a period which Southern historians have been reëxamining in recent years; the result is the standard picture. Of particular appeal, I think, are the later pages dealing with Eliza Jane Nicholson, the poet who was one of the first woman publishers in the United States, who eventually took over the paper, and left a large influence on its style and subject matter.

Out of it all emerges a sense of a newspaper's growth and expansion through comedy and tragedy, through vital years and slow ones. The *Times-Picayune* of New Orleans saw and helped make much of the history of its place and people. The Louisiana State University Press has here contributed an excellent format and general presentation.

Report on a Renaissance

A VANDERBILT MISCELLANY, 1919-1944. Edited by Richmond Croom Beatty. Nashville: Vanderbilt University Press. 1944. 395 *pp.* $3.50.

Reviewed by JOHN GOULD FLETCHER

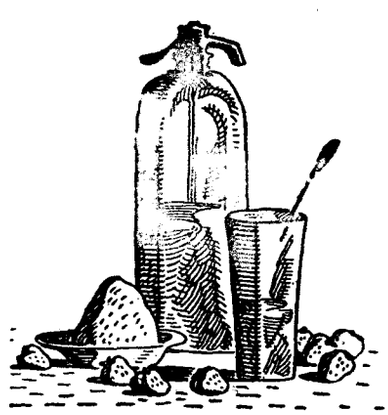
WHENEVER I think of Vanderbilt University, I think of Nashville, the city where it is situated, which I have now seen some half-dozen times. Even more than Richmond, Virginia, which I have seen only once, Nashville seems to me to possess a quality all its own. This quality is not that of the traditional South, now existing only as museum-pieces at Charleston and Natchez and New Orleans; neither is it that of the new up-and-coming, industrial South, manifest at Memphis, Atlanta, Birmingham. Nashville is a strange blend of the new and the old.

Vanderbilt, which is one of its two citadels of learning—the other being the Negro university, Fisk—owes its creation and impetus to the desperate years following after the Civil War; and to an endowment from the railroad barons who gave it their name. Nothing looks less like a literary center than this university. The buildings are most red brick, Methodist Gothic in fact: and the place was, for many years, apart from its law-school, mainly theological in its curriculum and interests. Then, following upon the War of 1914-1918, it suddenly came to life. And it is now safe to say that this university, since 1919, has produced more interesting and vitally significant writers than any other university in the South. Its only possible rival is North Carolina's Chapel Hill.

What made Vanderbilt into a first-rate literary center, is something not easy to explain. I suspect it was a growing awareness on the part of some mid-Tennesseans, strategically placed as they have been between the cotton-farming of the lowlands and the corn and tobacco raising of the highlands, that they and their region stood, at end of World War I, squarely in the path of industrial progress. Coal-mining, textile-milling, lumbering had descended from the Appalachians to the Cumberlands, and the modern automobile highway was not far away. So at Vanderbilt, for twenty-five years, people have gathered and have written interesting short stories, poems, essays, novels, stating the value that they accept. They have brought out many literary magazines, have taken part in symposia, have freely examined the philosophical bases of their own lives. The obstinately persistent folk-tradition of the Southern highlands fused with the theological atmosphere of this particular university, to produce a new literature.

The present collection, gathered together by a late-comer to the faculty, represents better than any other single volume of recent years that multiplicity in unity which is characteristic of a vitally-functioning literary movement. It is divided into three sections: Narrative, Essays, and Poetry. I can recommend that the reader begin with some of the essays, as these have in them not only the flavor of the Tennessee imagination, but basic facts and organized arguments derived from contact with the region from which they sprang. Let the reader start with "A Rural Profile," by H. Clarence Nixon; go on from there to "Sawney Webb, Tennessee's Schoolmaster," by Edd Winfield Parks; continue with "Still Rebels, Still Yankees," by Donald Davidson, conclude with "The Fundamental Cause of the Civil War," by Frank Owsley; and to top off read the famed "Statement of Principles by Twelve Southerners" that aroused such unmerited scorn when it first saw the light of day in 1930. He will find a solid body of fact and argument that will, I can guarantee, begin to arouse his curiosity and end by stimulating his intelligence.

These Tennesseans—he may begin to think—have none of the laziness of mind that is traditionally associated with the South. They are as aware of change coming to their region as any Memphis, Atlanta, or Birmingham business man. Only they want to preserve, throughout change, some elements of permanence; the human or, if you prefer, the humane tradition. They accept not only the present, but the past as it works in the present. They are not bluffed by mere size of machinery, or by the scientific ballyhoo about progress, into thinking that size spells progress. They have kept that independence of judgment, that love of a locality, that sense of abiding moral and social



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values, that hard integrity of purpose which made the Tennessean Andrew Jackson admired by no less a man than the New England Ralph Waldo Emerson.

From these essays, the reader can go on into the modern Tennessee short story, the modern Tennessee poetry. He will find, I think, the same hard, factual imagination at work. These people, he may say to himself, are grappling with the modern mass-industrial age by seeking an outlet from it. Their own country, of swift, clear streams, cedar-dotted hillsides, lonely backwoods, farms, and settlements, stands in contrast to the modern, money-seeking, machine-building, mass-killing, sensation-hunting drive of the present day. These writers are continually setting one thing against another in their minds and in their art. It is not because the Civil War was fought—and finally decided—here, that they are thus and thus. It is because the real Civil War—the war between man and machine—capitalism, as opposing forces—has never really begun (though it is clearly visible in the soft coal factory smoke over Nashville) that they stand where they do—refusing to accept the gifts of progress, unless they correspond to and foster human needs and ends.

It has been said, and will be repeated, that all these Vanderbilt writers—call them Fugitives, Agrarians, what you will—are reactionaries because they venture to doubt whether the mere multiplication of short-cuts to living leads to any finer qualities of life. The charge has been accepted by some of them as a challenge, and some of them have even ventured to call themselves reactionaries. But the Vanderbilt writers, whether their names be Ransom, Tate, Warren, or those whom I have already mentioned, are neither reactionary, in fact, nor sentimental liberals. They are merely people confronted with the conflict between the uniform meaninglessness of an industrial age resting upon the modern gadgets of science, and the purposefulness of humanity dependent on deep loyalty, on poetry and myth, on a strong-rooted folk-tradition. They prefer the latter—because the latter built up the United States and sustained it in the past; and because any United States in the future must depend on the same human qualities. And their works now assembled together in this "Miscellany" abundantly justify that reasoned faith.

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Out of a Bottomless Well?

OIL IN THE EARTH. By Wallace E. Pratt. Lawrence: University of Kansas Press. 1944. 110 *pp.* $1.25

Reviewed by E. L. DeGolyer

GEOLOGISTS, since the emergence of their science from the broad field of natural philosophy, have been prone to ripen into philosophers. Philosophers, such is the state of our sad world, alas!, have shown an equal disposition to become pessimists. Wallace E. Pratt, however, as befits a geologist who has spent an active life with unusual success in prospecting for oil, a pursuit for which pessimists are singularly unfitted, has blossomed into a cheerful philosopher.

"Oil in the Earth" is based upon a series of four lectures about petro-

—*Courtesy, The Lamp.*

leum delivered in March, 1941, to the students of geology in the author's alma mater, the University of Kansas. The book is presumably addressed to undergraduates and undoubtedly they have profited from it. It is subtitled "An elementary discussion of a prime natural resource, etc.," but its author is far too modest in this appraisal. It is a deep and inspirational expression of the wisdom developed through an active and fruitful life in the author's chosen field of effort. It is the actual practitioners of his own profession, men who have prospected for oil for years, who will read and reread this book, and, perhaps, catching something of the author's vision of a highly specialized genius of his people, and something of his unfettered dream that oil is almost everywhere, take heart for renewed and redoubled effort.

If I were a layman and had just read this book, it would remain in my mind that "oil is a normal constituent of the marine sedimentary rocks all over the earth" and that it "is far more abundant and far more widely distributed than is generally realized." It would be impressed upon me that, upon certain apparently reasonable assumptions, "this country should ultimately yield at least one hundred billion barrels of oil, including the forty-four billion barrels already discovered" and that the rest of the world "would ultimately produce some six hundred billion barrels of oil, including the thirty-seven billion barrels already discovered" and that, in summary, "The probable ultimate oil resources of the earth made available and freely distributed, should meet humanity's needs for three hundred years to come." I would lean back with the complacent feeling that we Americans really had something on the ball when it came to finding oil and remember that "a wise oil policy for the United States and for the world at large would include a veritable crusade to develop the oil resources of the earth." Finally I would close the book, with a pox on all Jerimiahs, confident in the assurance that before our oil "is exhausted, we shall be making liquid fuels and lubricants synthetically" first from "natural gas, tar sands, oil shales or coal," but eventually, unless we have meanwhile unlocked atomic energy on a usable basis, "we shall come to draw currently upon the ultimate source of our energy, sunlight; if not directly, then through the intermediate step of growing plants."

Your reviewer, not being a lay brother in this particular subject, is of no mind to accept so easily these conclusions even on the high authority of Wallace Pratt.

The author's estimate of oil yet to be discovered in the United States as well as in the rest of the world, in your reviewer's opinion, is a bold, optimistic, and interesting speculation. Its strength or weakness depends upon the strength or weakness of the assumptions upon which it is based and these are two.

First is the assumption that oil, genetically the resultant of normal processes of sedimentation, occurs coextensively with sedimentary rocks of certain type. If this is true for oil it should be true for coal which, according to theories of origin most commonly held, should have as good a claim to occurrence coextensively with sedimentary rocks of a certain type, though not necessarily the same, as has oil. Unquestionably we know more about the extent of the earth's coal deposits than we do about its oil deposits and no such parallel relationship, as to distribution, holds. Coal is of markedly unequal distribution in the sedimentary rocks of the earth.

Second is the assumption, implicit in the argument if not directly stated, that, on a broad scale, minable deposits of oil exist in volume proportional to areas of sedimentary rocks, of marine sedimentary rocks, or of proper sedimentary basins. I presume that Mr. Pratt would agree that this

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relationship, if it exists, should be of volume of oil to volume of sediments of proper type instead of volume to area — entirely three-dimensional instead of partly two-dimensional—and one may suspect that area rather than volume of sediments was used because, in the studies upon which he based his estimate, volume was not available. This relationship should be even more precise for coal deposits since coal requires no secondary step to be concentrated into workable deposits, as does oil. Such relationship does not hold. From Mr. Pratt's citation that the United States, with eleven per cent of the earth's total area of sedimentary rocks, has forty-five per cent of the total estimated coal reserves, it may be derived that we have 4.09 per cent of the earth's coal per percentum of its area of sedimentary rocks and that the rest of the earth has only 0.616 per cent of coal per percentum of area of sedimentary rocks, or that the concentration of volume of coal to area of sedimentary rocks in the United States is more than six and one-half times as great as it is for the rest of the earth.

One might question also the validity of the yardstick by which the author arrives at his estimates. More than twenty years ago your reviewer attempted an estimate of world reserves upon an equal areas basis, using the continent of North America as a yard stick. He arrived absurdly low in the light of present knowledge but one which checked very closely the estimate of David White, arrived at by entirely different methods, and published a short time later.

Your reviewer hopes that our nationals have the particular genius for discovering oil with which the author credits them. Possibly, at the moment, we are more experienced than the nationals of most other countries and, to my mind, such preëminence as we may have arises out of such experience and willingness to take a gamble. We cannot overlook the competence of the Dutch-British group in all parts of the world; of the British themselves in the Middle East, in Mexico, in Russia, and in Trinidad; and of the Russians in their own land. Nor can we overlook the importance of the Swiss group of oil geologists nor of specific contributions to our own techniques such as geophysics from Germany and Hungary and electrical logging from France. Our preëminence, if such we have, lies in the size of our group of experienced oil technicians and managers and in the amount of capital which is oil minded.

For all of these disagreements, however, Wallace Pratt has made a notable contribution to a subject which is of prime national importance.

Applied Science for Richer Land

NATURAL PRINCIPLES OF LAND USE. By Edward H. Graham. New York: Oxford University Press. 1944. *xiii plus* 274 *pp.* $3.50.

Reviewed by PAUL B. SEARS

EDWARD H. GRAHAM is Chief Biologist of the Soil Conservation Service, a division of government which in little more than a decade has directed the restoration of some sixty million acres—an amount equal to about one-tenth of our national plow-land. Thus Dr. Graham has had abundant opportunity to observe the working of biological forces upon the landscape, both for good and ill. In addition, he teaches a course—one of the few of its kind anywhere—in the Graduate School of the Department of Agriculture. This course deals with the ecology of land use and management, and its substance is available to the general reader in this book, wisely called "The Natural Principles of Land Use."

The material in the book is generally available, for it is written in plain language, with numerous excellent photographs, skilfully paired to convey their message almost without explanation. Yet there are few professionals who will not learn much that is new and freshly presented.

The art of medicine left its Dark Ages when physicians took pains to learn about the normal human body. The other great art of applied biology —land management and use—must follow a similar course. It cannot get far by a mere policy of trouble-shooting; it must be based upon a sound knowledge of the normal processes of the natural landscape. Curiously enough, our industrial civilization makes the most realistic use of the laws of energy and matter in planning its engines and machines. Yet it fails to realize that immutable principles also govern the complex, interwoven behavior of land and life. Part of the trouble comes from the fact that, if we want to keep the landscape healthy and in order, men must change the way they live and carry on their business. This is not an easy problem, true, but human habits have been changed to control typhoid and cholera. More of our difficulty comes, I suspect, from a general ignorance of broad biological relationships—a point of view known austerely as ecology and not much taught, even in the schools. It is to this latter phase of the problem of land that Dr. Graham addresses himself. He does it so well, so simply, and with such conviction that you wonder how anyone can keep such living truth out of any place where young men and women are taught.

"Grains of Wheat," from a painting by Dale Nicholas.

The merit of this book is attested by a quality which any reviewer finds troublesome. There are no striking epigrams or broad generalizations which can be plucked out as samples and guides. Rather, Dr. Graham is content to build up his argument steadily and soberly, piling evidence upon evidence with "deadly fair play," until the whole structure carries its own unity and integrity. After all, life and land are wonderfully complicated, so that anything you say too briefly about either is likely to resemble terse statements concerning Russia—being at once true and false.

Essentially, the book demonstrates the function of the land-management biologist, or ecologist—a technician quite as necessary as a city chemist, a county engineer, or a local health-officer and one who should be as generally available. It is his task to supply that perspective without which much of the work of other scientific civil servants is likely to become a kind of tinkering, often at cross-purposes. Yet Dr. Graham realizes that in the end it is not the technician, but the man who lives upon and operates the land who determines what will become of it. He, too, must be aware of the broad features of the picture of which he is a part.

And Dr. Graham makes clear, after devoting most of his volume to man's dependence upon the forces of nature, and their restrictive, often compulsive, effect upon him, that man is not a helpless puppet. For man can guide the course of events, not in the crude sense in which we often speak of our control of nature, but by knowledge of nature's laws and conformity to them.

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A Collection of Irish Poetry

IRISH POETRY FROM THE ENGLISH INVASION TO 1798. By Russell K. Alspach. Philadelphia: University of Pennsylvania Press. 1943. 146 *pp.* $1.75.

Reviewed by PADRAIC COLUM

THE first part of Mr. Alspach's book is not so valuable as the second for the reason that the matter treated there is more fully covered in St. John Seymour's "Anglo-Irish Literature," published in 1929—poetry written in English in Ireland and reflecting Irish conditions. There is very little of such poetry: it may be that very little was written or that much of what was written was lost in the suppression of the monasteries. Of the early Anglo-Irish poems that have come down to us, a few only, to my mind, are worth talking about. There is "The Land of Cockaigne," of course; then there is a spirited satire by some wandering scholar on the guilds and their patron saints in some Irish town; there is the "Song of Repentance," by the Baron of Ossory, which has real personal feeling in it. I greatly enjoy the satire: it is a genuine bit of medieval mockery and merrymaking and it is very curious and interesting in its verse structure. But while Seymour gives these poems completely, Mr. Alspach gives only bits.

The first part of Mr. Alspach's book shows how slow was the process of getting any racial distinctiveness into poetry written in English in Ireland. But to talk about a process is to misunderstand the situation. The poets who wrote in Irish had no interest in bringing their heritage into English, and the poets who wrote in English wanted to be like the generality of English poets. It was only when Irish declined as a literary medium, became restricted, that one finds some racial distinctiveness coming into poetry written by Irish people. The first poem in which this distinctiveness is achieved is, Mr. Alspach shows, a poem by Jeremiah Joseph Callinan, a translation of an Irish folk song, that has the music and the movement of Gaelic poetry. Mr. Alspach's survey ends with the publication of this poem, "The Outlaw of Loch Lene," because something new begins with it: hence the terminal date, 1798. I would accept this date as significant with something else in mind. In 1792 the last harpers were convened in Belfast, eight men and one woman, "all either blind or lame," as a letter-writer of the day reported. The music they were the custodians of was written down. It gave a distinctive rhythm to poems in English written to it—one or two of Thomas Moore's, three or four of Samuel Ferguson's.

The second part of Mr. Alspach's book records the attempts made from the seventeenth century on to bring to the attention of readers of English "the matter of Ireland." It is noteworthy that the nearer they get to the Romantic Movement the better these attempts and the more interest they produce. Charlotte Brookes's "Reliques of Ancient Irish Poetry" was received favorably; in the manner of the eighteenth century it was recommended "to the antiquarian and the man of genius." This book published in 1789, though in the convention of the period, was a sincere presentation of some of "the matter of Ireland."

A seventeenth century Gaelic historian, Geoffrey Keating, furnished the source for those who dealt with "the matter of Ireland" in the eighteenth and early nineteenth centuries. Mr. Alspach makes a decided contribution to our information by showing how important Keating's work was in this respect. But as Geoffrey Keating is not even a name to readers outside Ireland something will have to be said about him in this review.

He was one of those men whose work has historical effect, not because it has intrinsic greatness but because it is the only thing of its species. Geoffrey Keating (his name shows he was not a hundred per cent Gaelic but a descendant of a Norman-Irish family and had received his training as a priest on the Continent) survived the wreck of the Irish schools. He had access to the miscellanies of prose and verse, history and romance that were still in the possession of important families, and to the annals which were still being compiled in out-of-the-way religious houses. In 1640, it is supposed, he finished his "Foras Feasa ar Eirinn"; it was the last important book, Mr. Alspach notes, to be circulated in manuscript in the British Islands.

"Foras Feasa ar Eirinn" is by way of being a history. But it is history as written in an epoch previous to that of historical criticism. The divine beings of mythology and the heroes of the sagas are brought into the historical record. Mr. Alspach thinks of Keating as a detached agnostic, putting down a good story for the sake of the story and disclaiming any responsibility for its historical accuracy. This contradicts my feeling about the writer of "Foras Feasa ar Eirinn." Keating was like a modern refugee who puts his soul into a protest against enemy destructiveness and enemy propaganda and into a statement for his own side that might be accepted by right-thinking men. Discounted by later Irish scholars on account of the fabulous and romantic elements it incorporated, this book helped to give, through the terrible period of their downfall and dispersal, a national consciousness to those who spoke and read Gaelic.

"Keating's great work," writes Dr. Myles Dillon, "in smooth and graceful prose, was a triumph over defeat, and shows that the Irish were never stronger and finer than when the last hope was shattered at Kinsale."

It was its reminiscence of mythology and saga, "the matter of Ireland" that it contained, that made it interesting to English-speaking Irish people of the eighteenth century. A few amateurs attempted histories of Ireland taking their material from Keating. Only one, Sylvester O'Halloran, seems to have found an independent tradition. Then in the 1880's a student named Standish James O'Grady (not to be confounded with the more scholarly Standish Hayes O'Grady) read one of these quasi-historical works and got an inspiration from it. Standish James O'Grady had historical feeling and a kind of epic imagination; he divined the bardic elements behind the uncritical and prosaic narrative; meditating on the figures of Conn and Eoghan, of Finn and Cuchullain, he perceived they were larger than life and somehow charged with destiny: they did not belong to a finished record but to a future that had still to be fulfilled. Out of this inspiration he wrote his "Bardic History of Ireland." O'Grady had other material than Keating to draw on: by this time the really great scholars, O'Curry and O'Donovan, had added new domains to Irish tradition. A. E. Yeats, Padraic Pearse, and other writers were greatly influenced by O'Grady's work, and from this time on "the matter of Ireland," treated with enthusiasm and often with genius, appealed to a wide and interested audience.

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Autopsy on a Specimen Dictator

MACHIAVELLI'S "THE PRINCE." An Elizabethan Translation. Edited by Hardin Craig. Chapel Hill: The University of North Carolina Press. 1944. 177 *pp.* $3.50.

Reviewed by LEONARD BACON

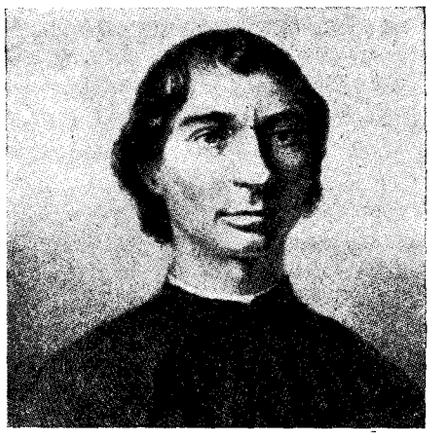
IN 1927, the sixth year of the fascist era, a new edition of a much discussed work was dedicated to Benito Mussolini on the four hundredth anniversary of its author's death. No expense was spared to make it typographically notable, but the reviewer is of the opinion that it would hardly measure up to the standards of D. Berkeley Updike. The dedication complimented the dictator on drawing inspiration from the book. And that was a point on which his friends and his enemies could be in full agreement. Certainly he had made a good many practical applications of the precept: "That abuse which is offerred a man shoulde be such as needes not to stande in feare of revenge." It was clear that, however he chose to interpret his book, the chief of the Italian state was familiar with "The Prince" of Niccoló Machiavelli, citizen of Florence.

It is, of course, one of the great books of all time. And this Elizabethan translation, now first printed (an *editio princeps* in a double sense), has great interest and some charm. Though the style is hasty, verbose, and occasionally so involved as to drive the reader to a more modern version in order to get at the meaning, one is pleasantly aware of a tang that is not merely archaic. It is possible to detect a faint family resemblance to the manner of another translation of a quite different work whose first part contains certain sentiments fully as disreputable as Machiavelli's at his most "realistic," the King James version of the Bible. We discover from Professor Hardin Craig's thorough-paced introduction that the manuscript antedates the first known published translation by perhaps half a century.

A resemblance between the handwriting of the manuscript and the known fist of Thomas Kyd, the dramatist, has been noted by Professor Craig. And a few other circumstances lend some faint color to the theory that Kyd may have copied the manuscript. This suggests the guess, or rather the forlorn hope, that Kyd may also have had a hand in the translation. But Professor Craig, with proper caution, only advances these possibilities as attractive speculations.

Let that be as it may, it is sport royal to turn to the strangest of books once more. The reviewer is fully of their opinion who believe that so much just observation on the facts of political life has never been compressed in so small a package by anyone else. One must read it slowly. You cannot skim "The Prince" any more than you can skim Newton's "Principia." Even so you will get through it in a few wholly exciting hours. But one might read it a hundred times and never get to the bottom. This much may be said. Any general statement which Machiavelli makes about how men's minds operate is apt to be almost as true and quite as full of corollaries as the precise statement of a physical law. No psychologist is more subtle. It is not till he begins to deduce policy or criticize action on the basis of his observations that he alarms the natives. He certainly scares them. A man who seems to think that Caesar Borgia's blood purge at Sinigaglia was good inside baseball and that the joke was on the boys who should have known better, is a startling companion. And Machiavelli is really on record in favor of the position that fair dealing may be too costly a luxury for a ruler. "He which respectes not what is doon, but studies onlie to learne that which shoulde be doon, is liker by his knowledge to purchase his owne subvertion then by his conninge to provide for his safetie—a good man cannot choose but be overthrowne emongst so manie that are ill."

One wonders how a man of such intelligence got that way, even in a world of despots and bullies whose counterpart we know. It has even been doubted that he was that way. The reviewer has heard an accomplished and humorous student of the Renaissance maintain that "The Prince" is an elaborate piece of irony like "Jonathan Wild." But it would be hard to make the position good. John Addington Symonds paints the portrait of a man half objective scientist in a new science, half passionate patriot in a country in chaos. This is certainly just as far as it goes. And no doubt there is something in Symonds's belief that ethics and politics had to be divorced if men were to discover the nature of either. But there seems to be something more real at the bottom. And, greatly daring, the reviewer thinks it is the obsessive admiration which men with a talent for observation often feel for men with a talent for action. Over and over again Machiavelli had seen adroit chicanery beat clumsy honesty



Niccoló Machiavelli

to the draw. And the experience was impressive. Even after Borgia's ruin he admired the creature's capacity to strike like a cobra and what he supposed to be his vivid understanding of the problem of Italy. Some historians, at least, now think that Borgia was not exactly what we call bright. But Machiavelli, while critical of some of his measures, believed, what Borgia actually told him, that he had provided for everything in the event of his horrible father's death, except the possibility that he himself might be ill at the critical moment. However, both Borgia and Machiavelli overlooked another consideration. Borgia had hardly one follower who was bound to him by any bond other than fear or greed. Men who deal with faithful subordinates as he dealt with Ramiro de Lorqua rarely do. To let him down in his hour of need obviously gave a great many people a great deal of pleasure. Genuine loyalty to a man, to a state, or to an idea seems to have been so uncommon a commodity at the time that persons in positions of power made little effort to cultivate it, though it can be just as real as treason and a lot more convenient. The reviewer doesn't recollect that Machiavelli has much to say on the subject. Which is odd for no man in history was ever more loyal to an idea. Whether as a servant of the Florentine Republic or as a disgraced man only too eager for advancement under its subverters, he was utterly loyal to the idea of a united Italy delivered by her own strength from the power of the barbarian.

This fact makes "The Prince" a very pathetic book. The degenerate Medici to whom it was addressed and to whom the last chapter is an eloquent and convincing appeal, if he read it at all, had no notion of getting his nose wet. Three prolix centuries went by before the thoughts of one Bonaparte and the action of an-

(*Continued on page* 53)

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THE SCHOLAR CAN'T HAVE IT BOTH WAYS

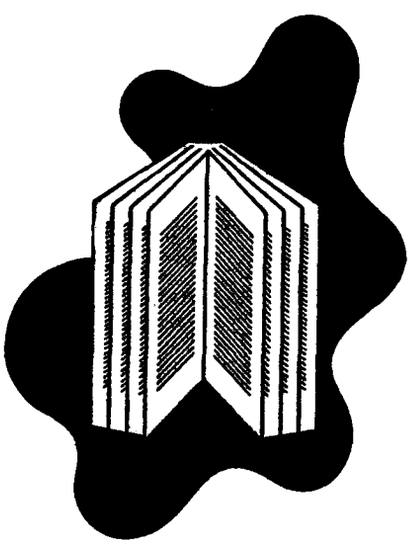
IF the function of university presses were confined to publishing scholarly books and journals never intended to pay for themselves, and if the function of the general publisher were to publish trade books only, there would be no university press problem, or at least none like the present dilemma. Inasmuch as the publication of pure research is seldom profitable, the universities would then be forced to subsidize publication; and university presses, operating within these subsidies and their limited earnings, would at least know where they stand.

Unfortunately three other elements complicate this simple scheme. In the first place, the tacit assumption that the works of the learned are *per se* unsalable is not necessarily so. Almost any university press director can tell you of books that not only paid for themselves, but made money for press and publisher. Naturally, therefore, the happy author is tempted by a "commercial" publisher, and his next work is lost to the university press. Moreover, the professor likes to be read by as many persons as possible—and, indeed, it is desirable that he should be so read. Even those who defend "pure" learning—in quaternions or comparative philology—against the vulgar, would not argue that the whole duty of the university is discharged if it heaps up twenty exhaustive monographs on, let us say, Czechoslovakia. The history of Czechoslovakia is not like chess-playing (which our universities do not teach), an abstract intellectual pleasure. Scholars are under obligation to utter fruitful generalizations and simplifications, and these take the form of books of a more general nature than the monograph. Unfortunately, these are precisely the books the scholar tends not to offer the university press.

Meanwhile, the general publisher has also entered the province of learning. Commercial publishing, at least of the better sort, has never been a merely exploitative, production-for-sale sort of thing; it has also had an honorable history of production-for-use. Indeed, before the rise of university presses, the great publishing houses were regularly sinking money in unprofitable works of learning, for reasons both honorable and selfish. They have acknowledged their responsibility as custodians of a great instrument for diffusing culture, by deliberately losing money on works of high intellectual eminence; and they have sought to bring prestige to their seasonal lists in order that all their books might be lifted into prominence. As the general publishers have by no means abandoned this admirable practice, the university presses are not without powerful rivals in their own domain.

However, the generalization of knowledge often takes most profitable form as textbooks; and textbooks are vastly profitable. Who can gauge the textbook situation better than the general publisher, with his far-flung sales and publicity organization? Who knows the temper of schoolboards and state adoption officials better than his young men? Who can draw up more enticing contracts with the professor? The professor, therefore, who complains that the university presses will not publish his admirable monograph on Stesiphon gives his profitable manuscript on ancient history to the commercial shop, to the eventual financial detriment of the university press.

At this point a third factor must be considered. The university presses fight back by entering the general publishing field. But as they may not advertise their wares after the flamboyant manner of the production-for-sale publisher, and as the production-for-use concept of their work prevents them from creating a great sales organization which could compete with the big commercial houses, they can hope for only moderate success in the general field. But these moderate successes sometimes prove their undoing. Administrative officials, inexpert in publishing, find their university press making a little money on some one's book, and argue from it that the only reason why the press cannot support itself is that it is badly managed as a commercial enterprise. In order to encourage it to become a commercial enterprise, they thereupon diminish or cut off the subsidy with which they founded it for non-commercial purposes because they were then quite convinced the commercial houses would not do. This is much like demanding that the department of botany shall raise its own food because truck farmers are successful in selling vegetables.



Such is the dilemma. There is probably no exact or logical boundary between academic and general publishing, but only a sort of polarization. Certainly, university presses do not, and probably ought not to publish detective stories or even general fiction. On the whole, general publishers do not issue monographs on the coleoptera or theses in mathematics. But where, between these poles, lies the proper field for university publication is the problem.

Among many considerations one is important—the necessity for considerable change of heart among scholars. Hitherto, they have acted as if, when the university press refused to give some monograph the diuturnity of print, this refusal was a sordid example of the profit motive in action; but when a textbook publisher has offered them a contract for a profitable manual in science, the profit motive becomes transformed into the right to supplement one's salary and extend the range of one's influence. For the poor publisher the scholar expects to prepare his manuscript with some care; for the university press he is sometimes content to write down anything he pleases, in any kind of form.

The scholar can't have it both ways. Every research job doesn't necessarily carry with it a divine right to print and paper. Microfilm and near-print will often serve, and the scholar has no right to complain. He ought to live up to the same standards of clarity and good form in the case of the university press that he meets in the case of commercial publishing. Above all, he cannot divert all his "profitable" stuff away from the university presses. If the university has an obligation to scholarship, the scholar has a very real obligation to the university press.

Howard Mumford Jones,
Dean of the Graduate School of Arts and Sciences, Harvard University.

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LETTERS TO THE EDITOR

Getting British Books to the U. S.

SIR: The difficulties and delays that many have experienced in obtaining books from England are not always understood. A letter ordering English books may get no answer for many weeks, and it is sometimes assumed that the letter has simply been ignored.

For this reason B.I.S., New York, asked the Publishers' Association and the Associated Booksellers of Great Britain and Ireland to prepare a detailed account of the causes of these delays. This statement has now been received, and perhaps would interest your readers:

(*A Statement by the Publishers' Association and the Associated Booksellers of Great Britain and Ireland*).

As the war goes on, more and more is heard of the difficulties facing the American reader who wants a British book. Complaints arise particularly of delay and uncertainty, and it may be well to give some of the reasons why these things cannot always be avoided.

Books of British origin reach the American public in three ways. A few titles (all too few) find an American publisher to produce an edition in the U.S.A.; these may be classed for distribution purposes as American books and fall outside the present picture. Some others are distributed by an American publisher under his own imprint from stock produced in Britain and exported in bulk. But the vast majority of all titles published in Britain are not handled by an American publisher at all. No stock is held in the States; they are ordered for the American reader in single copies as required by the American bookseller from a bookseller or publisher in Britain. Let us consider the conditions under which one of these last orders is placed and supplied in wartime; what is said will apply in the main to the second category also.

The order may be sent eastwards across the Atlantic in duplicate by air and surface mail. This will achieve security and sometimes speed; but not always. The airmail original may arrive after its counterpart; we do not know why. The time vagaries of all kinds of mail are great. One London subscriber to the *Publishers' Weekly* received the issue of Dec. 11, 1943, on Jan. 19, 1944, while the issue of Nov. 27 did not arrive till Feb. 9 (a journey of two and a half months).

If bookseller or publisher has a copy to supply from stock, the book will begin its journey westward within a few days, whether as mail or as part of a consignment by freight. Nobody can tell how long it will take. The railways have other goods to carry too, some with high priority; convoys and their escorts have to be assembled, and then they cannot always put to sea at once. There may be delays with censorship and customs, to say nothing of U-boat hazards.

So much for the journey to and fro. But now step back into the publisher's warehouse. Will that book be in stock? The answer is almost beginning to be "Probably not." Britain has been at war since Sept. 3, 1939. The publisher's quota of paper is 40 per cent of the last pre-war year (a generally poor one). The demand for books has been for over two years unparalleled in the history of British publishing; the value of 1943 sales will probably show 100 per cent increase over the pre-war average. Current production cannot keep pace with this demand, even under economy standards, and more and more titles must go out of stock (or even out of print) month by month. Then there are the increasing delays in production. Paper takes longer to make, printers' and binders' staffs have been stripped to the bone and much of the labor they are left with is unskilled or semi-skilled. Overriding all this is the absolute priority exercised (understandably) by government departments through H.M.S.O., which may at any moment and at any stage of production interpose an official printing or binding contract and thus impose on commercial work delays whose incidence and length cannot be foreseen.

Meanwhile the orders are piling up in the publisher's office, and when the book at last comes in they are not unseldom three or four times as great as the whole edition. Even with severe rationing the stock is quickly exhausted and the book remains out of stock during the months in which paper and labor are being found for a reprint. The performance is then repeated.

Not all these obstacles will confront any one order, but the odds on its meeting some of them are becoming sufficiently great. In peacetime a producer caught out of stock had himself to blame for lack of method or foresight; today he is largely at the mercy of forces outside his control. But both booksellers and publishers are doing everything in their power to keep up the flow of supplies. Steps are, moreover, being taken to consider means of setting up a stock-holding distributive organization in the U.S.A. through which orders can be supplied for all British books not handled by American publishers. Such an arrangement should have existed even before the war, and it is to be hoped that it will not long be delayed. The British book trade knows full well the importance of strengthening still further the ties of sympathy and good understanding between our two nations that the war has so happily developed, and is convinced that this cannot be fully achieved without the widest opportunities for reading each other's books.

A. KEITH FOWLER,
British Information Services.

"Here's a real puzzler. The author was drafted just before he got to the last chapter."

"How High Will the Price Be?"

SIR: Will you allow me to congratulate you sincerely upon your special article by Louis J. Halle, Jr., "How High Will the Price Be?". In these days of "pin-ups," I could wish that this could be pinned-up upon the walls of every statesman, churchman, educator, writer, and every Board of Strategy!

Of course this article is in one sense

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a sermon. But a sermon from which a thousand new sermons should be preached. And of course the world cannot literally "take no thought for material gain." But with world-wide approval many, many millions of dollars and other currencies have been donated to schools of business, of technology, of medicine, of general education, and to libraries; and even the church's work in missions runs largely to hospitalization and the awakening to better creature comforts.

Mr. Halle does not, and could not, put his finger upon any possible immediate and definite program for the cure of a world's too great materialism. But possibly some of the great donations in benevolences of the future, could find an opening along his line of thought.

HERBERT DELAHAYE MILES.
Asheville, N. Carolina.

SIR: I want to write a word of personal thanks for "How High Will the Price Be?" by Louis J. Halle, Jr., in *The Saturday Review* for May 27. To read this in our age of rank materialism gives one courage to hope that, in spite of appearances to the contrary, there are still among us some of "all the knees which have not bowed unto Baal," and who consider things of the spirit of greater importance than those of the body. Surely, if such teaching was ever vital, it is today and in our land.

I find myself wishing that Mr. Halle's article were compulsory reading for every American.

VIRGINIA TERHUNE VAN DE WATER.
Pompton Lakes, N. J.

"Strange Fruit"

SIR: So "Strange Fruit" has now been arraigned before the bar of Mr. Walker's justice? It is not enough that he should set himself up as the arbiter of the pictures and cartoons which we Americans are to be allowed to see, but he is determined to protect us from ourselves in the line of reading.

I have read "Strange Fruit" and I know Lillian Smith. We come from the same section and are familiar with the same problems. I agree with a previous editorial of yours that the word to which the Boston censors objected could as well have been omitted from the book as included. But it was honestly used, and if Miss Smith saw fit to take her stand upon its necessity, I will leave the matter to her judgment. After all, an author ought to know better what is in keeping with the integrity of her work than any outsider could.

The book itself is honest and forthright and faces squarely an aspect of our common problem in the South. I would not call it great, but it has essential integrity, and I dare say no one is more surprised at the reception accorded it than the author herself.

Thank you for your action in connection with Mr. Goldman. When all is said and done, is there any essential difference between burning books and banning books, simply because one does not like some words which the book uses?

JOHN D. LEE, JR.
Chaplain, USNR.
San Francisco, Calif.

SIR: I am deeply grateful for your editorial on the New York Post Office and their censorship of "Strange Fruit." It is high time that some most forthright explosions should be uttered everywhere on this whole matter of censorship.

I have been trying for a number of years to discover how we decide *what group of adults* are capable of deciding what the rest of the adults in this country should read, see, and hear, in the way of books and plays.

I have never yet been able to select in my own mind any group of Seattleites I felt should be allowed to pass upon my choices, and I dare say many would feel the same way in other parts of the country.

MRS. ETHELYN M. HARTWICH.
Seattle 2, Washington.

"Who Speaks for Russia?"

SIR: At the risk of belaboring Elmer Rice on his every appearance in print, I must take issue with a few of his thoughts included in his touching defense of Russia [*SRL*, March 27, 1944.]

To deny that Russia has literally saved the cause of the United Nations would be to deny current history, to ignore completely today's newspapers, but in all candor one must search for the origins of such heartening resistance.

Surely the Russo-German non-aggression pact is within the realm of Mr. Rice's memory. To say that Stalin was stalling for time is, I fear, being overly generous to Mr. Stalin. It was simply a case of the Russian people fighting or becoming another vassal state in Fortress Europe. That they prefer the G.P.U. to the Gestapo is merely a reflection of taste, not a choice between good and evil.

Mr. Rice ridicules Mr. De Voto's assumption that the Russians "were doing their upmost to reproduce the industrial materialism of America," but in the same issue no less a personage than Norman Angell states that "if Russia was to preserve her right to remain a communist state, it would be with the help of the capitalist nations."

Mr. Rice lists as the essentials in the Russian victories the release of farm workers for the Red Army and the increased yield of the collective farms, but Marshal Stalin himself listed American aid in the form of weapons as the number one reason for the surprising showing of the Red Army. It seems that even such an established foe of democracy as Marshal Stalin, who still boasts the largest collection of concentration camps in the world, is being a shade more generous with us than our own Mr. Rice.

Yes, Mr. Rice, American weapons manufactured, in all probability, by those "manicured hands, innocent of toil—paunchy tourists—on their way to the race track." American weapons in the hands of the Russian peasants have done their part. The Russians have been shrewd enough to compromise their very principles when danger lurked, and turned for aid, of all places, to the decadent democracies.

Yes, hats off to a valiant ally who has spared us "the roar of Goering's bombers," but, who, after all, had no other choice. But in our praise for our saviors let us not ignore their record. History, they say, has a habit of repeating itself.

JOHN R. KEIDEL.
Detroit, Michigan.

Beneficent Interference

SIR: In his biography of Lord Byron, André Maurois quotes from a letter written by the celebrated poet, a paragraph regarding a particularly odious hack writer, with whom the Lord was traveling. Said Byron:

> It has pleased Providence to interfere in behalf of a suffering public by giving him a sprained wrist, so that he cannot write, and there is thus, a cessation of ink-shed.

This for whatever interest it may have.

CHARLTON JACKS.
Washington, D. C.

"Little Willie"

SIR: Surely the Life and Adventures of Little Willie should include the following. It comes out of the long ago as many of your readers may recall.

Little Willie in a fit,
Straight in papa's eye he spit;
Mama, proud of Willie's wit,
Said, "See! He made a bullseye hit."

With thanks to all who have helped perpetuate the name of Little Willie.

ALBERT R. BROWN.
Amesbury, Mass.

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DIAL PRESS NEW YORK

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TRADE Winds

VENERABLE BOOK PUBLISHERS may remember that this time of year used to be known as the "doldrums"—way back in 1940 or thereabouts. Today it marks the period when juvenile orders are rationed, and the buyers of same come charging into town to protect their interests and express their uninhibited opinions of tormented sales managers. Such *language!* "Surely they didn't pick up those four-letter words from the little tots' books!" I gasped. "No," ventured our canny juvenile editor, Louise Trilby Bonino. "They probably got them from the little tots themselves!"

It develops that the one thing the most understanding department-store book buyer will not tolerate under any circumstances is any traffic with toy buyers in the same establishment. The feud between these two branches of the dry goods industry is apparently uncompromising and country-wide. "Why won't you let juveniles be sold at Christmas time in the toy department as well as your own?" I asked one well-known buyer. "It all swells the sales volume of dear old Glutz Brothers, doesn't it?" "I'd die for those Glutzes," she assured me. "They've treated me fine. BUT—the day that two-faced Iscariot in toys gets credit for the sale of a single ten-cent book, Eleanor Roosevelt and Westbrook Pegler will win the mixed tennis doubles at Forest Hills!"

The sale of children's books has skyrocketed not only because of the acute shortage of so many kinds of toys, but because juvenile editors have improved the quality of their product at the same time they were cutting the average selling price in half. The result is that manufacturers of the best twenty-five cent, fifty cent, and dollar juveniles are literally millions of copies behind in deliveries, and compelled to slash orders fifty per cent or more. It's a wise reader of Trade Winds who will buy his children's books this year in the Kris Kringly month of August, and put them carefully away in his own cupboard until the holidays. Come December, the only thing left in the shops may be a pop-up edition of Krafft-Ebing's "Psychopathia Sexualis." . . .

STANLEY WALKER is rushing through an "authorized" biography of Tom Dewey for McGraw-Hill. It ought to be popular until Election Day, anyhow. Any resemblance to the widely-discussed "unauthorized" article on the same subject in the June *Harper's* probably will be entirely accidental. . . . Margaret Halsey, author of "With Malice Toward Some," has a new book on the fall list of Simon and Schuster. It's called "Some of My Best Friends Are Soldiers." . . . S. and S. also have persuaded Sergeant Baker to collect the best of his "Sad Sack" cartoons in book form. Five million G. I.'s follow the hilarious adventures of the Sad Sack every week in *Yank* magazine. Almost as many publishers were angling for the book rights. . . . Astute literary critics have detected an uncanny similarity in the prose style of Alex de Seversky's "Victory through Air Power" and Eric Johnston's "America Unlimited." . . . Eugene Lyons's new magazine will be called *Pageant*. . . . *Scope* has signed E. A. Piller as editor and is aiming at the million-a-month class. . . .

CURRENT HANDICAPS and problems of the university presses are analyzed in other pages of this issue. A tangible evidence of their wartime achievements is contained in a full page "ad" recently run by the Doubleday chain. Featured were "thirty-five books to help win the peace." Fourteen of them were published by American university presses! . . . The Detroit Public Library has issued a handsome booklet on the works of Mark Twain, and offers copies at fifty cents each. . . . The most consistently interesting catalogues of Americana come from Goodspeed's, 18 Beacon Street, Boston; the best ones on modern press books from Philip Duschnes, 66 East 56th Street, New York. . . . Howard Lewis, Dodd Mead executive, has opened up a promising sideline for himself by posing for the cover design (a doughty fire chief) of the May 27 *Satevepost*. Engine Company 31 of New Dorp, Staten Island, promptly designated him their pin-up boy, and Varga is trying to persuade him to model for the September *Esquire*. . . . Frank Loesser, the songsmith, has composed a touching new lyric called "The Girl I Love Has Three Blue Eyes." Sounds like the theme for a Charles Addams picture!...

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The ferocious, fuming fireman on the cover—Dodd Mead's Howard Lewis.

SCRIBNER'S will publish Frazier Hunt's "MacArthur and the War Against Japan," the first book on the subject announced this week. Brig. Gen. Willoughby will contribute a foreword. . . . Garden City now offers Irving Stone's "They Also Ran" at $1.49. This is the story of nineteen men who were defeated for the Presidency of the United States, and engrossing stuff, too! . . . Sumner Welles's "The Time for Decision" (Harper) is the August Book-of-the-Month Club selection. . . . The Doubleday shop in St. Louis has an extraordinary customer named Anthony Newman who has come in rain or shine twice a day for the past twenty-five years! They just presented him with the new University of Chicago Dictionary as a token of appreciation. . . Nick Wreden tells about another visitor to the same shop. He was an obvious hobo, his suit tattered, a three-day growth of beard on his face, his belongings in a bundle tied to a pole over his shoulder. "I can't keep away from books," he told Nick. "Mind if I look at a couple? You can search me when I leave to make sure I haven't filched anything." Nick told him to go ahead. He made straight for a shelf containing volumes in the "Bobbsy Twins" series, hauled down a copy, and began reading. Three hours later he was still at it, shifting restlessly from foot to foot, with hot tears trickling down his cheeks. . . .

A WEALTHY BURGHER of Beverly Hills, writes Irving Hoffman, recently ordered a record filled with the deafening rumble of elevated trains, the crash of milk bottles being delivered, the screams of fighting children, the clatter of a dumbwaiter going up and down, the shouts of street vendors, and the hurrah of gossiping mamas across courtyards and areaways. The farrago of uproar was to be the quintessence of life in the slums. Investigation disclosed that the aged and prosperous Hollywoodite who had ordered the record was once of humble origin. Although he was surrounded by all the devisings of affluence and luxury, every so often he liked to recall the scenes of his youth when he had been a stock-boy in a publisher's warehouse. So now, when he feels nos-

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"My new manuscript will be sensational! It's called, 'I was a civilian.'"

talgic of an evening, he just says to his butler, "Parsons, the First Avenue disk," and in a twinkling he is transported to the uproar and clamor of the sidewalks of boyhood, where there were neither powdered footmen, private swimming pools, nor the custom of passing the port clockwise, as tradition dictates. . . .

PROFESSIONAL COURTESY prevents my revealing the identity of the newspaper publisher who called in his secretary and said, "Better run over to the post-office and buy me five hundred two-cent stamps. The three-cent rate goes into effect tomorrow!" . . . A medical journal called *The War Doctor* bobs up with a cartoon showing several astonished medicos crowding around a patient on an operating table. They have cut open his stomach, and a collection of moths is flying out of the incision. The caption reads, "By God, he was right!" . . . Fred Allen declares that his next radio sponsor will be the manufacturer of Lumpo Soap: "It won't lather. It won't float. It contains no secret oils. It is designed simply to keep you company in the tub." . . . Harry James, husband of Betty Grable, is blowing his trumpet at the moment atop the Astor Roof. Between numbers he chews gum. Earl Wilson asked him the source of his supply. "The boys in service," he replied shamelessly, "send it to Betty!" Envious wolves are humming, "I Want a Girl Just Like the Girl That Married Harry James." . . . Ed Wynn is tinkering with a new radio set that will include a stove—for comedians who lay eggs. . . . Booth Tarkington's next novel will deal with the problems confronting a discharged soldier. It's called "The Man Who Lived," and MGM have already bagged the screen rights. . . . Macmillan announces "A Treasury for Lawyers," edited by Frank Grinnell. A useful companion volume would be "A Treasury for Understanding What in Hell Lawyers Are Talking About Most of the Time." . . . *The New York Times* has lured Patricia Lambert from Dayton to write book notes for the daily editions and a literary gossip column for the Sunday *Review*. . . .

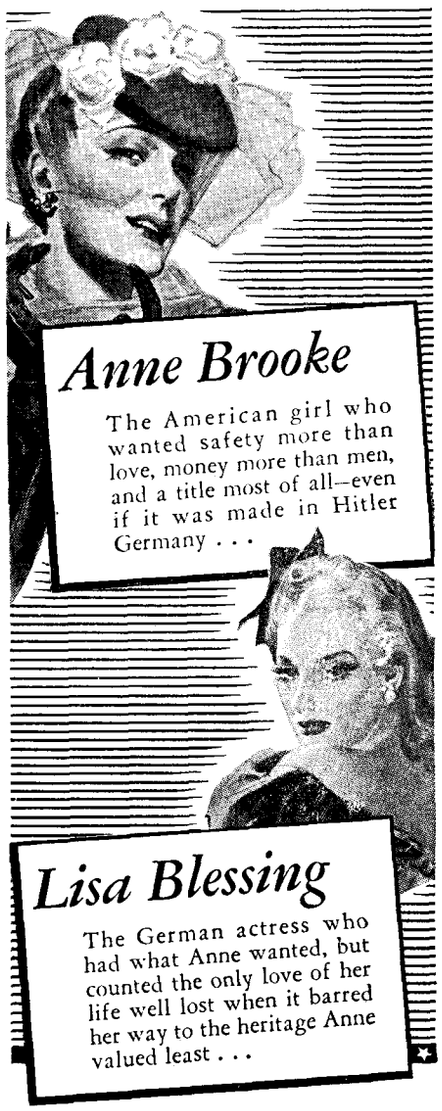
WHEN A BOOKSELLER named Harlan Gilbert passed away, his widow was inconsolable. She cried for three days without stopping. Then a lawyer appeared with a check from the insurance company. She stole a look at the amount—fifty thousand dollars—sighed, and with a tear glistening in each eye, said soulfully, "You may not believe it, but I'd give twenty thousand of this to have him back!"

BENNETT CERF.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 533)

WALTER DE LA MARE:
THE LOOKING GLASS

Nothing is so sure that it
May not in a moment flit:
.....
Eros, like Time, is winged. And, why?
To warn us, dear, he too can fly.
.....
Might I say . . . Oh, then, how sweet
Is it by this stream to sit,
And in its molten mirror see
All that is now reality?


Anne Brooke
The American girl who wanted safety more than love, money more than men, and a title most of all—even if it was made in Hitler Germany . . .
Lisa Blessing
The German actress who had what Anne wanted, but counted the only love of her life well lost when it barred her way to the heritage Anne valued least . . .

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ELLIN BERLIN

STERLING NORTH says: "I have read Ellin Berlin's novel with delight. Her easy familiarity with life in America and Europe during our most hectic decade gives the story a pervading sense of reality."

Land I HAVE CHOSEN

At your bookseller's • $2.50
DOUBLEDAY, DORAN

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What the University Presses Are Publishing

THE following list of books shows better than anything else could the extent to which university presses and their staffs have come to treat of the whole range of human learning. It is possible to publish books with a lick and a dash, and in pretty complete ignorance of their contents, but everyone is agreed that the best publishing presupposes understanding not only of context, but also of scholarship itself. The past one hundred years has seen a pretty complete atomization of learning. We have specialists, as the saying goes, who know more and more about less and less. This is true, though, of more than learning. It is characteristic of the age in which we live. Such a gigantic institution as the American Telegraph and Telephone Company operates efficiently on the basis of specialization and it is to be doubted that its president is qualified in very many, if any, of the thousands of specific skills which, put together and properly coordinated, make a smooth running institution. The head of a university press has the same problem. He cannot at one and the same time be a trained anthropologist or zoölogist, philosopher or mathematician. Yet it devolves upon him to make judgments on and about all of the books in this list and many others that presuppose knowledge of context and relative importance.

As a matter of fact, the problem of the head of a university press is, in many respects, similar to that of the president of an educational institution, and probably not less important. The great question is: Can a non-scholar be intelligent about scholarship? The writer once asked Professor Cassius J. Keyser, one of our wisest mathematicians, whether or not it was possible for a non-mathematician to be intelligent about mathematics without becoming a mathematician. His answer, which is a classic in completeness, was as follows: "It is possible for a mathematician to be intelligent about mathematics. It is possible for a mathematician to be unintelligible about mathematics. It is possible for non-mathematicians to be unintelligent about mathematics. And it is possible for a non-mathematician to be intelligent about mathematics."

The challenge to the heads of university presses is much greater: it is to be intelligent not about mathematics alone, but about the whole circle of scholarly disciplines. Having reached the end of a period of scholarly atomization or fragmentation, we are now embarking upon one of synthesis. Signs of this are all about us. The literary scholar goes over into the fields of psychology and economics. The high fence between political science and sociology has been torn down and historiographical methods embrace to an ever increasing extent the techniques and utilize the findings of more and more of their neighboring subjects. The university press of the future must take cognizance of this and expedite its evolution and development. This will all come about with the assistance of scholars themselves, or despite them. It would be encouraging if scholarship became a little more objective about its product and the vehicle—*i.e.*, the university press—by means of which it is disseminated. D. P. G.

University of California Press

"Africa, the Near East and the War." 1943. $1.50; $1.00

BAIN, JOE S. "The Economics of the Pacific Coast Petroleum Industry"; pt. I. 1944. $2.75

BALDENSPERGER, FERNAND. "Les Sonnets de Shakespeare Traduits en Vers Français." 1943. $5.00

BRADY, CAROLINE A. "The Legends of Ermanaric." 1943. $3.00

EVANS, HERBERT M., FRIENDS OF. "Essays in Biology in Honor of Herbert M. Evans." 1943. $10.00

FISHER, RAYMOND H. "The Russian Fur Trade, 1550-1700." 1943. $3.00; $2.25

FITZGIBBON, RUSSELL H., ed. "Global Politics." 1944. $2.50

GERSCHENKRON, ALEXANDER. "Bread and Democracy in Germany." 1943. $2.75

"Gyo-So Tokuhon, A Reader Written in Gyosho and Sosho." 1944. $1.50

HAINES, CHARLES G. "The Role of the Supreme Court in American Government and Politics, 1789-1835." 1944. $6.00

HULL, JOSEPH W. "Perspective and Its Practical Application to Problems of Graphic Representation." 1943. $1.50

KASANIN, J. S., ed. "Language and Thought in Schizophrenia." 1944. $2.00

KAUN, A., and MASLENIKOV, O., eds. "Advanced Russian Readers, I: Stories by Anton Chekhov." 1943. $1.00

KAUN, A., and MASLENIKOV, O., eds., "Advanced Russian Readers, II: 'Love Thy Neighbor,' by Leonid Andreyev." 1943. 65 cents

KAUN, ALEXANDER S. "Soviet Poets and Poetry." 1943. $2.50

KEMBLE, JOHN H. "The Panama Route, 1848-1869." 1943. $3.00; $2.25

LANDAUER, CARL. "Theory of National Economic Planning." 1944. $2.00

LANDHEER, BARTHOLOMEUS, ed. "The Netherlands." 1943. $5.00

LANTZEFF, GEORGE V. "Siberia in the Seventeenth Century." 1943. $2.75; $2.00

"List of 500 Kanji Which Appear in Naganuma Readers, Book 1, Including the Kana Symbols." 1944. $1.50

LORAN, ERLE. "Cézanne's Composition." 1943. $6.50

MENDELSOHN, ERIC. "Three Lectures on Architecture." 1944. $2.50

NAGANUMA, N. "Standard Japanese Readers"; bks. 3-5. 1943; bk. 6. 1944.

"Vocabulary, Exercises, and Conversational Drill, Based on the Naganuma Readers, Book 2." 1943. $1.50

WEBBER, HERBERT J. and BATCHELOR, LEON D., eds. "The Citrus Industry"; v. I. 1943. $7.50

Cambridge University Press

ATKINS, J. W. H. "English Literary Criticism." 1944. $3.00

BAKER, H. F. "An Introduction to Plane Geometry." 1943. $5.00

BENIANS, E. A. "The United States." 1943. $1.25

BORN, MAX. "Experiment and Theory in Physics." 1944. $.75

BRENAN, GERALD. "The Spanish Labyrinth." 1943. $3.50

BRERETON, J. L. "The Case for Examinations." 1944. $2.25

BULLET, GERALD. "Winter Solstice." 1943. $.35

CARR-SAUNDERS, A. M.; MANNHEIM, HERMANN; and RHODES, E. C. "Young Offenders." 1944. $1.75

CAVE, C. J. P. "Clouds and Weather Phenomena." 1944. $1.75

CLAUDEL, PAUL. "L'Annonce Faite à Marie." 1944. $1.25

COULTON, G. G. "Fourscore Years." 1944. $4.50

CRAIK, K. J. W. "The Nature of Explanation." 1943. $1.50

DANIEL, GLYN E. "The Three Ages of Man." 1944. $.85

DAVSON, H. and DANIELLI, J. F. "The Permeability of Natural Membranes." 1944. $4.75

ELLIS, HILDA R. "The Road to Hel." 1943. $3.00

GAMOW, G. "Mr. Tompkins Explores the Atom." 1944. $2.00

GLOVER, T. R. "Cambridge Retrospect." 1943. $2.00

GREEN, F. C. "Fifteen Tales by Maupassant." 1943. $1.50

GREENWOOD, MAJOR. "Authority in Medicine: Old and New." 1943. $.40

GRUNEBERG, H. "The Genetics of the Mouse." 1943. $6.50

HARRIS, WILSON. "The Daily Press." 1943. $1.25

HICKS, J. R. and HICKS, U. K. "Standards of Local Expenditures." 1943. $1.25

HODGSON, LEONARD. "Anglicanism and South India." 1943. $.30

HUDSON, DEREK. "Thomas Barnes of 'The Times'." 1944. $3.25

JOHNSTON, GEORGE. "The Doctrine of the Church in the New Testament." 1943. $2.50

KEYES, LORD. "Amphibious Warfare and Combined Operations." 1943. $1.50

LIVINGSTONE, SIR RICHARD. "On Education." 1944. $1.75

MADGE, CHARLES. "Wartime Pattern of Saving and Spending." 1943. $1.50

MacCURDY, J. T. "The Structure of Morale." 1943. $2.00

MOMTCHILOFF, N. "Ten Years of Controlled Trade in South Eastern Europe." 1944. $1.75

MORGAN, E. V. "The Theory and Practice of Central Banking." 1943. $4.00

MORISON, STANLEY. "English Prayer Books." 1944. $1.75

PHILLIPS, MARGARET M. "Within the City Wall." 1943. $1.75

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RAVEN, CHARLES E. "Science, Religion and the Future." 1943. $2.00
RAYLEIGH, LORD. "The Life of Sir J. J. Thompson." 1943. $6.00
REAVEY, P. H. "Place-Names of Cambridgeshire and the Isle of Ely." 1943. $6.75
SANDERS, J. N. "The Fourth Gospel in the Early Church." 1943. $1.75
SETON-WATSON, R. W. "Masaryk in England." 1943. $2.75
SEWARD, ALBERT C. "Geology for Everyman." 1944. $3.25
SHANNON, H. A., and GREBENIK, E. "The Population of Bristol." 1943. $2.00
SINGER, H. W. "Standardized Accountancy in Germany." 1943. $1.50
SMITH, R. A. L. "Canterbury Cathedral Priory." 1944. $3.75
STEWART, H.; NICHOLS, A.; WALLING, S. A.; and HILL, J. C. "Aircraft Navigation." 1943. $2.00
TREVELYAN, G. M. "Trinity College." 1943. $1.75
WEINBAUM, M. A. "British Borough Charters, 1307-1660." 1943. $6.00
WILLIAMS, BASIL. "Cartaret and Newcastle." 1944. $3.50
WILSON, J. DOVER. "The Fortunes of Falstaff." 1944. $2.25

University of Chicago Press

ABRAMSON, DAVID I., M.D. "Vascular Responses in the Extremities of Man in Health and Disease." 1944. $5.00
BATTEN, J. MINTON. "John Dury, Advocate of Christian Reunion." 1944. $2.50
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BOWER, WILLIAM C. "Church and State in Education." 1944. $1.00
BRANSCOMBE, MARTHA. "The Courts and the Poor Laws in New York State, 1784-1929." 1943. $2.50
BRODY, MAURICE S. "Wage Rates and Living Costs in a War Economy." 1943. $1.00
CARNOVSKY, LEON AND MARTIN, LOWELL, ed. "The Library in the Community." 1944. $2.50
CASTILLO, CARLOS, ed. "Antologia de la Literatura Mexicana." 1944. $3.50
CRAIGIE, SIR WILLIAM A. and HULBERT, JAMES R., ed. "A Dictionary of American English on Historical Principles." 1944. Set of 4 vols. $100.00
CROSS, TOM PEETE, ed. "Bibliographical Guide to English Studies." 8th rev. ed. 1943. $1.00
CUNHA, EUCLIDES DA. "Rebellion in the Backlands." 1944. $5.00
FRANKFORT, HENRI. "More Sculpture from the Diyala Region." (Oriental Institute Publications.) 1943. $10.00
GOODSPEED, EDGAR J. "The Goodspeed Parallel New Testament." 1943. $2.00
HUFF, CLAY G. "A Manual of Medical Parasitology." 1943. $1.50
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IRWIN, WILLIAM A. "The Problem of Ezekiel." 1943. $3.00
KELSEN, HANS. "Society and Nature." 1943. $4.00
LEMON, HARVEY B. and FERENCE, MICHAEL, Jr. "Analytical Experimental Physics." 1943. $7.50
LYON, LEVERETT S. and others, eds. "Your Business and Postwar Readjustment." 1944. $1.00
MACDONALD, MARY E. "Federal Grants for Vocational Rehabilitation." 1944. $2.50
MacNAIR, HARLEY F., ed. "Voices from Unoccupied China." 1944. $1.50
METZGER, BRUCE M. "The Saturday and Sunday Lessons from Luke in the Greek Gospel Lectionary." 1944. $1.50
OGBURN, WILLIAM F., ed. "American Society in Wartime." 1943. $2.50
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STANFORD, EDWARD B. "Library Extension under the WPA." 1944. $3.00
TALIAFERRO, WILLIAM H., ed. "Medicine and the War." 1944. $2.00
TRUMP, J. LLOYD. "High-School Extra-curriculum Activities." 1944. $2.00
WACH, JOACHIM. "Sociology of Religion." 1944. $5.00
WALKER, EDWARD R. "From Economic Theory to Policy." 1943. $3.00
WELLER, ALLEN S. "Francesco di Giorgio." 1943. $10.00
WHYTE, WILLIAM F. "Street Corner Society." 1943. $3.00
WRIGHT, G. ERNEST. "The Challenge of Israel's Faith." 1944. $1.50

Columbia University Press

ADAMS, HENRY H. "English Domestic or, Homiletic Tragedy, 1575 to 1642." 1943. $2.50
AMADEO, SANTOS P. "Argentine Constitutional Law." 1943. $3.00
APTHEKER, HERBERT. "American Negro Slave Revolts." 1943. $4.50
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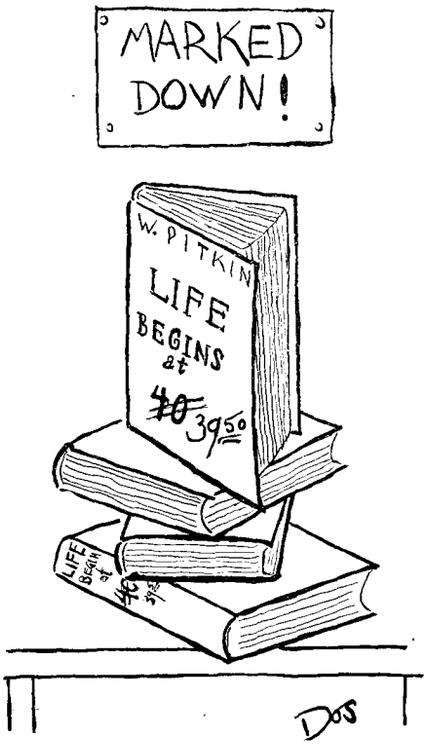
BEIK, PAUL H. "A Judgment of the Old Regime." 1944. $3.00
BERGER, MAX. "The British Traveller in America, 1836-1860." 1943. $3.00
BERNARD, THEOS. "Hatha Yoga." 1944. $3.50
BOAS, FRANZ. "Kwakiutl Tales, Vol. II." 1943. $4.00
BONGER, WILLEM A. "Race and Crime." 1943. $1.50
BROWN, BENJAMIN H. "The Tariff Reform Movement in Great Britain, 1881-1895." 1943. $2.50



BRUFF, J. GOLDSBOROUGH. "Gold Rush." Georgia Read and Ruth Gaines, eds. 1944. $15.00
BURKE, ARVID J. "Defensible Spending for Public Schools." 1943. $4.50
COLE, CHARLES W. "French Mercantilism, 1683-1700." 1943. $4.25
CROUSE, NELLIS M. "The French Struggle for the West Indies, 1665-1713." 1943. $4.00
"Economic, Financial and Transit Dept., League of Nations." "Agricultural Production in Continental Europe During the 1914-18 War and the Reconstruction Period." 1943. $1.75.
"English Institute Annual, 1942." 1943. $2.50
EVERSON, IDA G. "George Henry Calvert." 1944. $3.75
FARMER, PAUL. "France Reviews Its Revolutionary Origins." 1944. $2.25
FITZPATRICK, EDWARD A. "McCarthy of Wisconsin." 1944. $3.50
FLEXNER, ABRAHAM. "Henry S. Pritchett; A Biography." 1943. $2.75
FOWLER, DOROTHY G. "The Cabinet Politician." 1943. $3.75
GLENN, GARRARD. "The Army and the Law." 1943. $2.75
GOHDES, CLARENCE L. F. "American Literature in Nineteenth-Century England." 1944. $2.50
GOODRICH, CHAUNCEY. "A Pocket Dictionary (Chinese-English) and Pekingese Syllabary." 1944. $2.50
GREET, W. CABELL. "World Words; Recommended Pronunciations." 1944. $3.50
HALL, J. K., ZILBOORG, G., BUNKER, H. A., eds. "One Hundred Years of American Psychiatry." 1944. $6.00
HATHAWAY, MRS. WINIFRED. "Education and Health of the Partially Seeing Child." 1943. $2.50
"Health Education on the Industrial Front." 1943. $1.25
HURWITZ, HOWARD L. "Theodore Roosevelt and Labor in New York State, 1880-1900." 1943. $3.75
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LAWTON, GEORGE, ed. "New Goals for Old Age." 1943. $2.75
LEPLEY, RAY. "Verifiability of Value." 1944. $3.25
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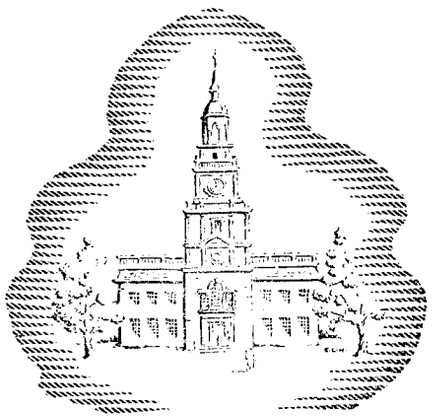

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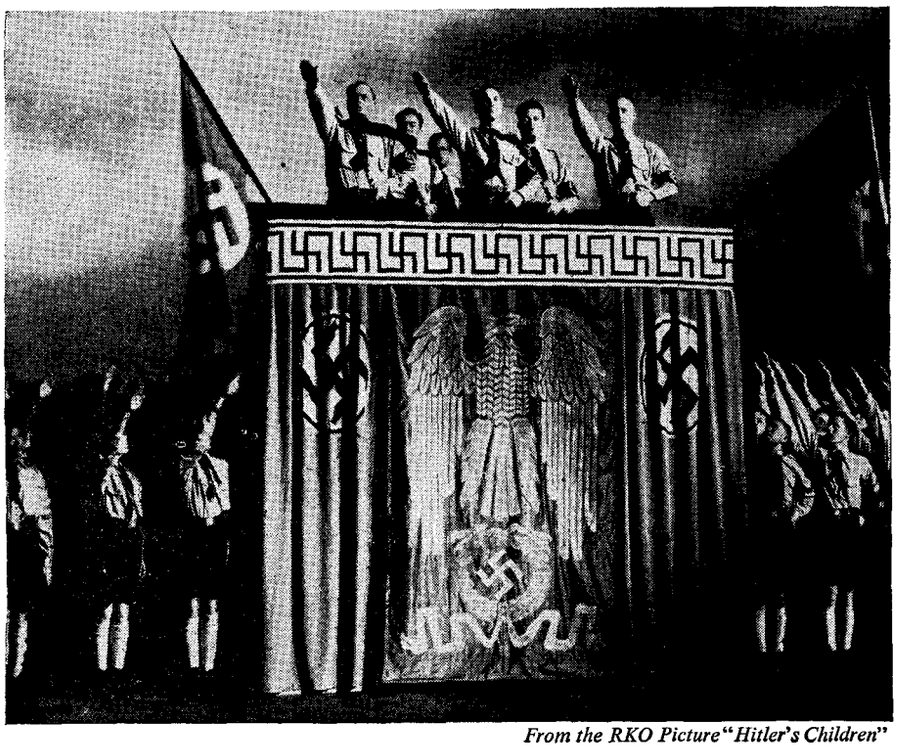

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What good will it do to tear down the Nazis' triumphal arches, if millions of sullen men and boys still hold them in sacred memory?

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2. **What should be done with Germany's heavy industry, her actual and potential war plants? . . . Should they be permanently dismantled? . . . Should they be operated by the United Nations? . . . Should they be operated by Germans under tight United Nations' surveillance?**
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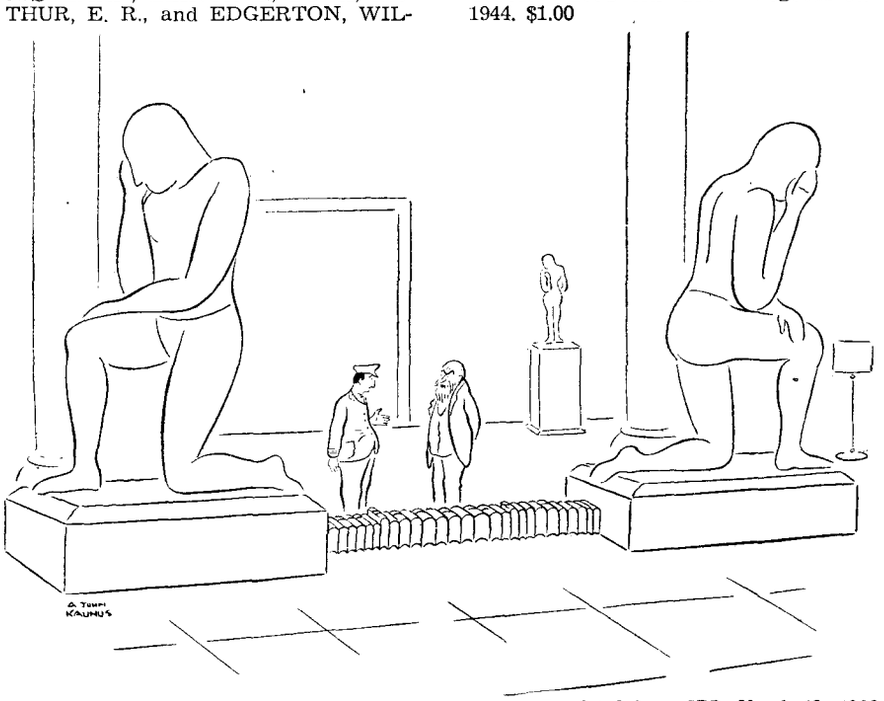

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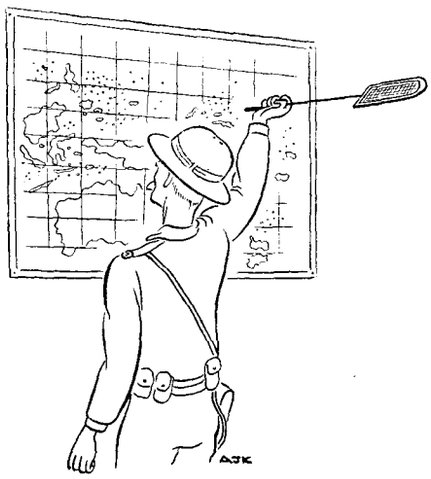

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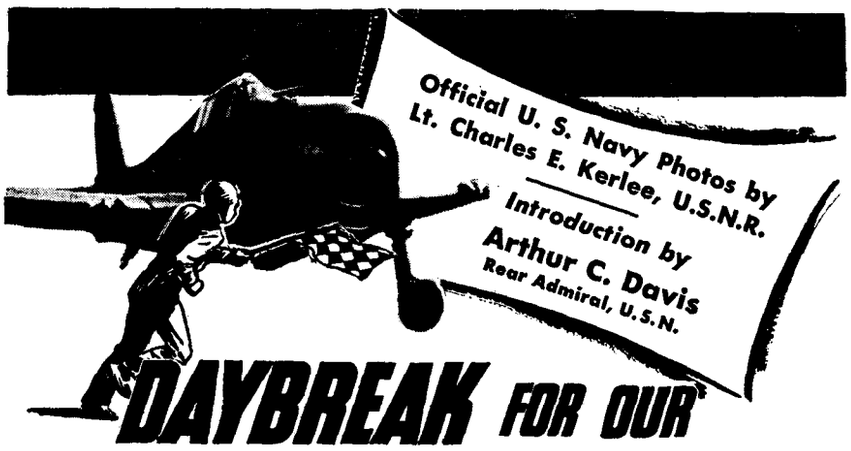

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Falstaffiana

THE FORTUNES OF FALSTAFF. By J. Dover Wilson. New York: Cambridge University Press. The Macmillan Co. 1944. 143 pp. $2.

Reviewed by THEODORE SPENCER

PROFESSOR DOVER WILSON has for long been one of the most interesting and stimulating of modern Shakespeareans, although it has often been necessary to disagree with him. For his enthusiasm and his ingenuity, as in his "Essential Shakespeare" and "What Happens in Hamlet," have carried him to unrealistic extremes, and in the first of these books he proposed some relations between Shakespeare's plays and contemporary history which cannot be verified, while in the second his absorption in textual problems sometimes made him believe, apparently, that he was dealing with a maker of puzzles rather than a playwright. In the present volume, however, there are no such extravagances; Professor Wilson never forgets that Falstaff is a figure on the stage and that the problems connected with him must be solved by seeing him through the eyes of an Elizabethan audience. This is Professor Wilson's best book on Shakespeare, and, though it does not solve every problem, it is the most satisfactory treatment of Falstaff I know.

Professor Wilson's first chapter is called "Back to Johnson"; he attacks the romantic conceptions of Falstaff expounded by Maurice Morgann in the eighteenth century and by A. C. Bradley in the twentieth—the view which denies that Falstaff is a coward and which pours contempt on Prince Hal for rejecting him. To re-create Falstaff as Shakespeare's audience saw him is Professor Wilson's aim, and instead of looking back at Falstaff from a reader's knowledge of his complete presentation, he follows Falstaff from scene to scene, as we learn to know him on the stage. Consequently we have a Falstaff who grows in front of us. To begin with, he is merely a man who is extremely fat and extremely funny; he is then a coward who fools the audience into thinking that he is nothing of the kind; after that we hear no more of his cowardice—he is, as Professor Wilson says, the Old Soldier, up to all the tricks of his trade, and more and more obviously no fit companion for a prince who is reforming himself into the most heroic of English kings. Professor Wilson is entirely convincing about the appropriateness and inevitability of Falstaff's rejection, and his analysis of the way in which Falstaff and Prince Hal get further and further away from each other in the second part of the play helps both our understanding of

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Shakespeare's dramatic construction and of his use of the ideas of his time. For Professor Wilson's book is almost as much concerned with Prince Hal as with Falstaff, and in common with other recent critics he reminds us that Hal's first soliliquy, which romantic critics have found so self-conscious and repellant, was an absolute necessity if Shakespeare were to reassure his audience that he was not going to violate any of their previous conceptions about their national hero.

Professor Wilson emphasizes the difference between the Falstaff of Part I and the Falstaff of Part II. In Part II, he says, Falstaff begins to inspire less affection: "the difference, which is subtle but profound, felt only gradually but becoming more and more unmistakable, is best described by saying that he passes from the realm of the humorous into that of the comic." Though he is as funny as ever, the Falstaff of Part II is more complacent, more conceited, than the Falstaff of Part I, and Professor Wilson attributes the change to the fact that the Prince has allowed him to take the credit for killing Hotspur at Shrewsbury. Professor Wilson (as he admits himself) is here exaggerating Shakespeare's intention; if Shakespeare had wanted us to believe that popular belief in his heroism had gone to Falstaff's head, he would have told us so and emphasized it. Nevertheless Professor Wilson has described better than anyone else the change, the growth of a "comic hubris" in Falstaff.

There is one thing which Professor Wilson might have brought out more clearly than he does; namely Shakespeare's own concept of Falstaff. It seems to me clear that Shakespeare's picture of Falstaff (like his pictures of Hamlet and Lear) changed and grew as he went on writing speeches for him, and that most of the difficulties and inconsistencies we find in Falstaff's character can be accounted for if we stop imagining that Shakespeare had Falstaff completely shaped in his mind before he began to write. Falstaff is a coward at Gadshill, afterwards he is an opportunist with an eye for his own comfort—quite a different thing from a coward. Shakespeare, who, like the rest of the Elizabethans, wrote with an eye on the primary effectiveness of the individual scene, must have realized that humor derived from a picture of cowardice soon degenerates into distaste if the effect is repeated; having once shown Falstaff as a coward, he had got all the fun out of the situation that he could, and so he developed Falstaff in other directions. But if Professor Wilson does not take this sufficiently into account, in other respects his work is excellent and it is a pleasure to read his eager and lively prose.

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TOO often the adjective "scholarly" brands a book "unreadable" except for those initiated into its particular branch of learning. Sometimes this is justified. But it is seldom in this case that the publisher attempts to bring the book to the attention of the general reader: it is advertised only in the field of its scholarship. When a university press, known for its scholarly publications, decides to dip into its limited advertising funds to announce a book to the general public, it is an assurance that here, for those with serious reading interests, is an authoritative book, written with literary taste and skill, and intellectually stimulating. *In fact, it is good reading.* It is with this recommendation, then, that Harvard University Press presents the following:

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TRADITIONAL CHINESE TALES. Translated by Chi-chen Wang. New York: Columbia University Press. 1944. 225 *pp.* $2.75.

CONTEMPORARY CHINESE STORIES. Translated by Chi-chen Wang. The Same. 242 *pp.* $2.75.

Reviewed by NYM WALES

THESE two volumes, following upon his recent fine translation of Lusin's stories, "Ah Q and Others," are enough to establish Chichen Wang as an important contributor in the field of comparative literature, at least on the Oriental side. His translations are characterized by accuracy, unmannered simplicity, economy of expression, and a pleasing distaste for gilding the Chinese lily with "literariness" in English. For those who like to feel they are getting as close to the original as possible, Chichen Wang's translations are a delight, though they may not please others who like quaintness in their Chinese stories. Mr. Wang, in fact, is rather fond of retranslating in order to show up the gilding or inadequacies of previous attempts, as in the case of "Ah Q."

The twenty short "Traditional Chinese Tales" are of interest chiefly because of their early dates. They range from Wu Chün, who lived during 469 to 520 A.D., down to the sixteenth century. They might, therefore, be compared with Beowulf, the French *fabliaux,* "The Arabian Nights," but nothing much later than Boccacio. In this comparison the Chinese do not suffer. Some stories are translated from the abstruse classical Chinese of the literati; others from the vernacular of the story-tellers. Many of them deal with the supernatural, and especially with beautiful women who turn out to be werefoxes. The book is not for children, however, as the recurrent theme is extra-marital love affairs rather than the mere harmless filial piety.

In reading such Chinese stories, one is struck by the contrast with the Western tradition of chivalry and what might be called democracy in affairs of the heart. The one great dramatic theme of Western literature is the rise or fall from one social class to another and the Cinderella tradition of the prince and the poor girl. This is a natural reflection of the actual changes in society in which the poor-boy-makes-good and the poor-girl-makes-prince. It is difficult to make the public accept an unchivalrous hero who refuses to marry his love for reasons of family or money, and he usually has to pay for his pride in the end. In Chinese fiction, however, though all the beautiful and devastating creatures seem to belong to the unpropertied group, they can never rise above the status of concubine or courtesan. The hero never marries the girl against his mother's wishes (the father seldom appears in these scenes, significantly). She usually turns out to have bewitched him because he was really a fox all along, and thus meets her just deserts and disappears in ignominy. "The Story of Ying Ying" is a famous case where the girl does not conveniently turn into a fox. Ying Ying pines away after her betrayal and desertion by Chang Sheng, but the callous author concludes with the hope that "those who have already fallen into erroneous ways will emulate Chang and cast off the spell under which they find themselves." Thus were the Confucian harmonies preserved.

Two of the most interesting stories are "Jenshih" and "The Oil Peddler and the Queen of Flowers." In the latter, a favorite of the old story-tellers, the great courtesan decides to marry the devoted oil peddler, though not until he has become a shop-keeper and she has accumulated a fortune.

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the reader a vivid and poignant picture of the many problems of Chinese life in this generation. There is no better way to understand China than to read what the Chinese are writing unselfconsciously for their own public. It is not a pretty picture, but it is the authentic record of a historic period of rebirth and travail. As Chi-chen Wang says in his preface, "the only way to banish darkness is to turn on it the searchlight of truth."

In China, this is the era of the Voltaires, Victor Hugos, Dickenses, Dostoievskys, the era of reform and revolution where the writer sees his task as one of attacking evils and not of providing entertainment for leisure reading or pleasing the literary critics. China has not yet produced a comparably great novelist in this brief generation, but her short stories testify to the quality of her new writers. The novelette "Ah Q" and "Village in August," by T'ien Chün, are the only two modern novels yet translated. Chi-chen Wang now makes available twenty-one more representative short stories. To the authors already translated, he adds several new ones: Lao She, Yeh Shao-chün, Lao Hsiang, Ling Shu-hua, Feng Wen-ping, and Yang Chen-sheng. Of these the most important are Lao She and Yeh Shao-chün, who should not be left out of any collection of the best short story writers. He also adds several good stories by Chang T'ien-yi and Mao Dun.

I was most interested in "Spring Silkworms," by Mao Dun, a well-known story I have always been anxious to read. It was not disappointing. This is a first-rate short story and I found it fascinating. A writer who can put so much dramatic intensity into a simple, straightforward narrative with no stage properties other than a few mulberry leaves, a few silkworms, and a few people dependent upon them for a livelihood, has a special quality of greatness. By some he is considered China's best novelist, and it seems time that one of his novels should be translated, preferably by the masterly hand of Chi-chen Wang.

Coming together, these two volumes emphasize the complete break with the past that is occurring in China. Except Lusin, whose writing carries on a thread of the old tradition in its inverted subtleties and essay-like approach, one would hardly know that the modern writers belong to the same nation as those who wrote "Traditional Chinese Tales." Their heroines no longer oblige by scampering off in the shape of foxes at the climax of the story; more likely they will be found leading a strike in a cotton mill hand in hand with the boss's son or nephew.

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The Story of a Materialist

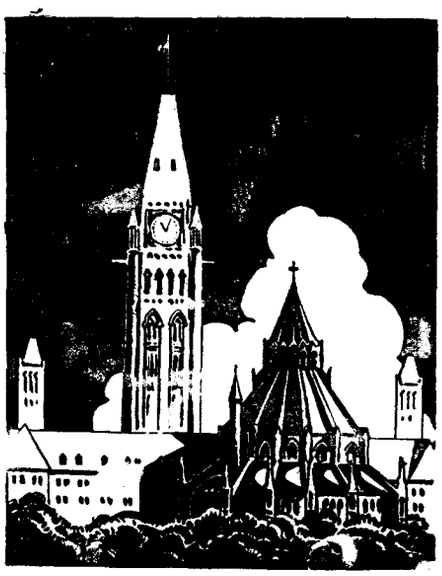
THE AUTOBIOGRAPHY OF GIAMBATTISTA VICO. Translated from the Italian by Max Harold Fisch and Thomas Goddard Bergin. Ithaca: Cornell University Press. 1944. 240 pp. $2.50.

Reviewed by WALDEMAR KAEMPFFERT

PROBABLY nine sociologists out of ten never heard of Vico or read a line of him. Yet he rather than the intelligentsia of the eighteenth century, Condorcet, Marx, and Engels, must be regarded as the first to have thought of history in materialistic terms and to have created the modern philosophy of history. In him we have a precursor of the Wells who wrote the "Outline of History" as an interpretation not of the rise and fall of individual nations but of mankind's social evolution.

This poverty-stricken, misunderstood professor of rhetoric in the University of Naples in the early eighteenth century, who died an honored figure, is a product of the Renaissance in the sense that he had assimilated the meaning of the experimental and operational method which is the basis of the physical sciences and which had been advocated by Bacon in the "Novum Organum" and practised with brilliant results by Galileo. Though Rietro Giannone had broken new ground by writing a "Civil History of the Kingdom of Naples" which was promptly put on the Index and in which he thrust aside "vain superstitutions and outward shows" as "pharisaic and pagan" for a more factual approach, it remained for Vico to interpret history as an organic whole as a self-taught social philosopher.

His approach is much like that of the moderns, though the terminology is naturally influenced by the period. In his "New Science" he tried to discover the cause of historical change,



just as the physicist tries to discover the laws of nature. The physicist has the advantage in that he performs experiments himself under control; the historian must interpret uncontrolled experiments. Like Buckle, Spengler, and others who came much later Vico saw in history cultural cycles, each of which produces its own forms of art, science, ethics, law, and political and military institutions. He dealt even with the class struggle and the tendency of men to revert to a primitive state of mind and a new barbarism, as in the Dark Ages. In a word Vico saw that man makes his own history. Small wonder that he is more widely read in Russia than in any other country outside of Italy.

Yet it was not the "New Science" that first attracted attention but Vico's autobiography. Here was something new in the art of self-revelation. Vico wrote in the third person as objectively as any man could about himself—wrote of his childhood, the psychological influences to which he was subjected, the social conditions under which he grew up and received an education and evolved his own way of thinking. It was so outstanding a piece of work that it was held up as a model, which it still is. In the scholarly volume before us we have both the first English translation of the autobiography and a critical evaluation of Vico as a professor, who, because of his failure to win an academic promotion, had to turn inward on himself, abandon the pedantry of the law schools, eventually to produce the first real social history of mankind as well as a first-class autobiography.

So independent and critical an intellect certainly had its influence. That influence is traceable in Italy. It is less apparent in Germany and France and almost invisible in England and America. Yet it is there at second-hand, in those who felt it but were unaware of its origin. Fisch and Bergin express the hope, which we share, that some scholar will undertake the arduous task of following Vico's trail through German, French, English, and American historical literature. Their own admittedly superficial examination is about the best we have in English.

Though this book, both a critical review of the "New Science" and a translation, with illuminating comments of the "Autobiography," is intended primarily for scholars, it ought to be digested by historians and students of the social sciences so that they might discover where the principles that they associate primarily with Comte, Herder, Buckle, Marx, and others actually originated. This reviewer for one is grateful for a first-class critique.

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Mexican Letters

HISTORY OF MEXICAN LITERATURE. By Carlos Gonzalez Peña. Translated by Gusta Barfield Nance and Florene Johnston Dunstan. Dallas: University Press in Dallas. 1944. 398 *pp.* $4.

Reviewed by BETTY KIRK

MEXICAN painting has become increasingly well known in the United States during the past two decades, while our knowledge of Mexican literature has been limited to a few books by a few men. A true revelation of its variety and spice may be a long time in coming but at last a source book has been translated which affords a scholarly and comprehensive review of four centuries of Mexican writing in the making.

Gonzalez Peña's history is sober in treatment but exciting in its suggestions of the literary figures and works awaiting the translators'—and publishers'—attention. It spans the four centuries from the Conquest to 1910 and touches briefly upon writers since that date. The vivid pageant begins with the chronicles of the conquistadors reporting back to their king. Most wondrous of these were Bernal Diaz and Cortes. Next came the missionary chroniclers such as Sahagun, and the priestly philologists who had to learn the Indian's language before they could win converts for the faith. The accounts of the three groups startled the sixteenth century European world and aroused lusts and ambitions of conquest which have survived to this day.

The two stars among the colonial Mexican writers were Juan Ruiz de Alarcon and Sor Juana Ines de Asbaje. Ruiz de Alarcon, the hunchback from Taxco, went to Spain and dared to challenge the supremacy of Lope de Vega and Calderon in the Golden Age of the Spanish drama.

Equally daring, but less well known to the Anglo-Saxon world, is Sister Juana and her haunting love lyrics. Born in 1651, she began to study at the age of three, and before she was sixteen was a lady-in-waiting at the vice-regal court, admired for her beauty as much as for her intelligence.

At the age of sixteen, the precocious beauty entered a convent where she studied science, philosophy, and music, and had the courage to dispute with her bishop. But her greatest fame rests on her love poetry for which the historian calls her, "the major poet of her epoch and among the greatest poets in the Spanish language." To my knowledge there is no complete translation of her works but ten sonnets translated and privately published by Elizabeth Anderson in Taxco recently

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are a tantalizing introduction to her verse.

The prevailing tradition in Mexican literature is the classical, funneled through Spain during the colonial era, but later receiving an astringent tailoring from French sources which purged it of much of its Spanish verbosity. However, with the Independence Reform and 1910 Revolutionary movements, the Mexicans began to create a national school of writing, just as they were creating a national school of politics.

A detailed study of the writers and movements up to 1910 is made but the author does not attempt to appraise the work of authors since that date. He lists dozens of his contemporaries of whom the best known here are José Vasconcelos, Alfonso Reyes, Martin Luis Guzman, Gregorio Lopez y Fuentes, Mauricio Magdaleno, and José Ruben Romero. Though it cannot be said that the writings of these men are as dynamic as are the paintings of Orozco, Rivera, Siqueiros, and others, they do represent a national school of literature that is vigorous and technically expert.

The translation of this important source book is skilful and the University Press in Dallas merits praise for producing a work of first importance for students of Latin American culture and for librarians everywhere.

Architectural Legacy in America

GREEK REVIVAL ARCHITECTURE IN AMERICA. By Talbot Hamlin. New York: Oxford University Press. 1944. 355 *pp.* $7.50.

Reviewed by AYMAR EMBURY II

TOO many of our books about architecture are written by architects who don't know the art of writing, or by interested critics who don't know the art of architecture from inside. It is, therefore, especially interesting to have this early and important phase of American architectural design treated by a man who, although not a practising architect, knows how an architect feels, who has taken the trouble to do a thorough job of research, and who is both broad-minded and sympathetic with his subject.

Most of us, including the architects who have used classic orders in their work (and this excludes only the very young), have not a very clear idea of the differences between "Colonial," "Classic Revival," and "Greek Revival" architecture. I remember that when I was still in college reading in a book called "Home Is Found," by Fenimore Cooper, a paragraph which surprised me very much. "Mr. Effingham" on his return from a long stay in Europe traveled by boat up the Hudson River and was surprised, shocked, and disgusted by the abandonment of the traditional American Colonial, and the prevalence of the new and, to him, unpleasant architectural style which had grown up during his absence. I literally did not know what he meant. To me all work previous to the Victorian period was roughly lumped together under the title "Colonial," and now after a long period in which I have become fairly familiar with Colonial architecture, I am still somewhat astonished at the fact that, to even an intelligent observer like Fenimore Cooper, the difference between the old Colonial and the newer Greek Revival should have had so sharp an impact. Most of us, I think, see only the general similarity between Mount Vernon and the University of Virginia and the Treasury Building in Washington, and are not conscious of their very marked differences which are not only in the proportions of the orders, but also in the whole treatment of the plans and the fenestration. It is these things which Mr. Hamlin has shown so vividly and in such an interesting way.

He calls the work of the Greek Revival an architecture "distinctly American" and thinks of it as the first distinctly American architecture; and he shows, too, that the architects chiefly responsible for the birth and vigorous growth of this style in the United States were making a conscious endeavor to create a new and American style, just as the architects of today are consciously endeavoring to create a new type of architecture more suited to our present living conditions and our available materials than any derived exclusively from one past period. However, the forward-looking architects of the Greek Revival sought for and admitted their search for architectural precedent in the work of the Greeks, while the Leftist group of architects today avoids as much as is possible the use of any historic motives and denies their validity for modern buildings. It is, however, impossible for a trained architect to forget completely what a thousand generations of architects have done before him; reminiscences of the works of his ancestors will inevitably creep in, and it is a curious fact that, of these many traditional styles, the work of the Greek Revival in the United States (not the original Greek work) is the one which forces itself upon the attention of the modern ar-

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chitect. Perhaps it is something about the hard, wire-drawn quality of much of this old design which is particularly applicable to modern work executed in the refractory materials now employed. At any rate, the influence is definite and potent wherever the modern architect, yielding to what many of them would call a sentimental point of view, permit themselves to employ a little ornamental detail which is not strictly structural. Mr. Hamlin's book is, therefore, particularly timely, and is fortunately a book which can be read as well as visually enjoyed. As a matter of fact, my one complaint against it is that the illustrations are not sufficiently tied up with the text: as one reads, often is found an allusion or a statement which the architect, at least, would like to confirm by reference to an illustration, and these illustrations are sometimes lacking and sometimes hard to find. But this is one defect in an otherwise perfect and charming book.

And in conclusion, the architects must feel a constant satisfaction in Mr. Hamlin's appreciation of the little understood fact that architecture does not just happen; it is created by architects; and that the history of any style is incomplete without including at least some history of the men who created it and some appraisal of the influence of these men.

Fraser Young's Literary Crypt: No. 52

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. The solution to Crypt No. 52 will be found in the next issue.

OUT DNBOU STOP ONSTOUTL UMP GIOTLMIRP ON ABMRY I ALMYST ON OUT GNNV, NL, CTLFUIVFT, I CIRIFT NL OTGCRT NV OUT TILOU, IVY, IO RTVSOU, OUT GMYYRT-ISTY GIV FNVFRBYTP ON ABMRY I KNNYPUTY KMOU OUTG.

—OUNLTIB.

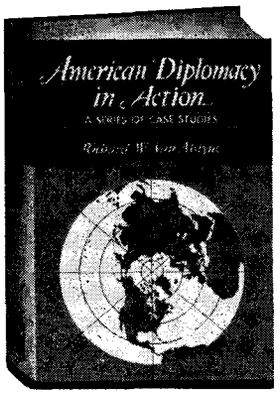
—ENBLVIR.

Answer to Literary Crypt No. 51

PHILOSOPHICAL DECISIONS ARE NOTHING BUT THE REFLECTIONS OF COMMON LIFE, METHODIZED AND CORRECTED.

—DAVID HUME.

American Diplomacy In Action



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EIGHTY-SIX YEARS AGO, in 1858, the University of Michigan published its first book, **TABLES OF VICTORIA,** the work of the Director of the brand-new University Observatory, Francis Brünnow. It is still Michigan's policy, through its Press, to make available by publication the results of the researches of its scholars, ranging over the entire field of the arts and sciences. » Most recent addition to its list is the history of a period which has not hitherto attracted the attention it deserves —**JOHN STUART AND THE SOUTHERN COLONIAL FRONTIER: A STUDY OF INDIAN RELATIONS, WAR, TRADE, AND LAND PROBLEMS IN THE SOUTHERN WILDERNESS, 1754-1775,** by John R. Alden (384 pp., $4.00). From documentary sources Dr. Alden has sought out a wealth of fresh biographical material about John Stuart, the Indian Superintendent of the southern tribes, and has put together the story of the struggle for empire in the southern wilderness. » For the student of literary history and criticism there are, among others, these four books on English authors, **THE INTELLECTUAL MILIEU OF JOHN DRYDEN,** by Louis I. Bredvold (189 pp., $2.50), **THE AESTHETIC THEORY OF THOMAS HOBBES,** by Clarence D. Thorpe (339 pp., $4.00), **THOMAS DeQUINCEY'S THEORY OF LITERATURE,** by Sigmund K. Proctor (313 pp., $3.50), and **WORDSWORTH'S FORMATIVE YEARS,** by George W. Meyer (265 pp., $3.50). » The scientific publications include three exhaustive botanical manuals which have been well received by the reviewers, **AQUATIC PHYCOMYCETES, EXCLUSIVE OF THE SAPROLEGNIACEAE AND PYTHIUM,** by Frederick K. Sparrow, Jr. (785 pp., $5.00), **MARINE ALGAE OF THE NORTHEASTERN COAST OF NORTH AMERICA,** by William Randolph Taylor (341 pp., illus., $5.00), and **THE LICHEN FLORA OF THE UNITED STATES,** by Bruce Fink (426 pp., illus., $4.00). » Quite appropriately, in the folklore section two attractive books relate to the State of Michigan, **SONGS OF THE MICHIGAN LUMBERJACKS,** by Earl C. Beck (296 pp., $3.00) and **BALLADS AND SONGS OF SOUTHERN MICHIGAN,** by Emelyn E. Gardner and Geraldine J. Chickering (501 pp., $3.50), while Emelyn E. Gardner's **FOLKLORE FROM THE SCHOHARIE HILLS, NEW YORK** (351 pp., $3.50), deals competently with the folkways of an isolated section of New York. » Unique in its field, the art of Mohammedan countries, is the finely illustrated periodical **ARS ISLAMICA** (two parts per year; $5.00). » **EXPERIENCE AND SUBSTANCE** (371 pp., $3.00) is an important reexamination of fundamental metaphysical problems by DeWitt H. Parker, Professor of Philosophy in the University of Michigan, and well-known for his writings on aesthetics. » **THE UNIVERSITY OF MICHIGAN: AN ENCYCLOPEDIC SURVEY,** edited by Wilfred B. Shaw (nine parts, of which four have thus far appeared; $1.50 each), when complete, will be an unusually thorough history of an American state university for its first hundred years of existence. » All the books mentioned here are available from booksellers, or from the Press itself, postpaid in the United States.

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Right and Left in Foreign Policy

DURABLE PEACE. A Study in American National Policy. By Ross J. S. Hoffman. New York: Oxford University Press. 1944. 120 *pp.* $1.75.

Reviewed by NORMAN ANGELL

THIS book—a good one—is a straw in the wind; that changing wind which has blown for some years so strongly from the Left (The World Turns Left we were told only yesterday) but which now shows such clear signs of veering round and of coming from the Right—always keeping in mind, of course, that Right and Left are not really fixed points of the political compass. The book is the more significant as an indication of trends, since it comes so closely on the heels of that of Professor Carl Becker ("How New Will the New World Be?"), reviewed here only a few weeks ago, and which carried in somewhat different terms a message fundamentally similar in many respects.

Professor Hoffman's book attempts to explain this shift of the political wind, and because it does so with sincerity and knowledge, it should be enlightening for those on the Left even more than for those on the Right. The blurb on the dust jacket hardly does the author justice. It says his contention is that "to prevent a third world war, we must face the present issues with realism, prudence, and justice." Well, of course. Everybody from Colonel McCormick to Mr. Earl Browder would agree to that. The jacket says further that the book lays down definite principles and "in this differs from many of the books being published today which deplore our lack of foreign policy but offer no specific program." There are books aplenty offering "specific programs." The virtue of this book is not that it adds one program the more to the scores already proffered (though it does suggest a tentative program), but that it will help the reader to judge wisely between one program and another; help him to decide when it is well to accept the half loaf rather than hold out for the whole and end by starving to death; helps him to see when the best is the enemy of the better.

—Fitzpatrick in the St. Louis Post-Dispatch.
New Plan for an Old Site

Professor Hoffman's approach is wisely historical. He inquires, in the light of the event, of experience which we can now judge (it is after all, wise to be wise after the event) why we made such a mess of it before; why victory slipped through our fingers, and we failed to make a durable peace. He thinks that Wilson's failure to capture sufficient steady popular support in America to have over-ridden party intrigue, was due largely to the fact that the League was presented mainly as a world wide crusade for a new order and a new universe, "safe for democracy," instead of being presented in the first instance as the best instrument for insuring America's defense. The more modest objective would not have been in any way in conflict with the larger one or been an obstacle thereto. If nations are secure, sure of their defense from aggression, they will not be less able to play their part in plans of social betterment; they will be more able. But if they are everlastingly exposed to aggression, if they feel their national defense, survival, insecure, their main preoccupations will be of war, not of progress. The failure of peace and security means also the failure of better social and economic conditions. If the first is sacrificed to the second, the second is also sacrificed. Yet, as Professor Hoffman makes clear, there is a curious tendency on the part of so much of the Left to disparage "mere" peace, "mere" survival. "Survival for what?" asks the ardent reformer. "For the stale old status quo ante-bellum?" he is apt to ask with a snort of derision. Well, the Hollander or Norwegian facing death at the hands of the occupying Gestapo has no doubt as to the answer. He wants first of all just that old status quo. After which he will see.

Professor Hoffman thinks that President Roosevelt has come more and more to realize that "war for survival" (the phrase the President coined before the "swing to the Right" had become decisive) is not the barren negative thing which the Perfectionists would have us believe. The author suggests that the war marks, not so much

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the beginning of a revolution as the end; that the revolutionary forces released by the Bolsheviks towards the end of the First World War are now exhausting themselves. He warns us however that a tide may surge furiously even while it is receding and that "great events usually end differently from the way they began." The last war began "when a conservative historic state, the venerable Austrian monarchy, blundered into attacking a revolutionary nationalist movement charged with all the dynamism of the preceding century," and ended in the shipwreck of everything that that state represented. The author might have put his paradox differently: the First World War began as a clash between the conservative Austrian state and a criminally reactionary Czarist Russia, allied to a Republican France heir to the French revolution—hardly the conflict of forces, that "class war," which the Marxists had been foretelling for half a century or more. As little did the Bolsheviks foresee when they took over the Russian state, that a few years later they would be mainly concerned to bring about not the world revolution they had talked about, but the territorial reconstitution of the Czarist empire by methods of power politics (including a semi-alliance with Fascism) very difficult to distinguish from the power politics of Czardom. One of the instances of historical unpredictability which Professor Hoffman cites is the way in which the world reacted to the "volcanic eruption of revolutionary forces a few years ago" in what seemed to many the "wave of the future." He says:

> Who then appeared as the vehicle of the new age, the embodiment of the Hegelian World Spirit: Adolf Hitler and his horde of self-confident Nazi young bloods, or a retired elder statesman whose mind no less than his blood ran back to Marlborough? What sign then was given that a voice would be stronger than bombers and panzer divisions, and that the rotting world of Western liberalism would be saved by a Tory aristocrat who talked of "the family of Christian nations?"

That too was a bit outside the Marxist prognosis.

Professor Hoffman's chapter on "The West and Russia" is particularly interesting as coming from a somewhat "Rightist" author. He starts and ends with the proposition that understanding with Russia is absolutely indispensable to stability and peace. "There could be no greater illusion," he writes, "than to fancy that the United States and Britain can found a lasting peace without Russian partnership in the work." He does not believe however that that can be gained and held by "sycophantic licking of Stalin's boots

Last June in the SRL University Press issue we maintained stoutly that scholarly books don't have to be dull. This year finds us still working along these lines.

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or fatuously allowing our policies to be influenced by emigré radicals from Europe and home-grown communists and fellow travelers. Indeed, these are more likely to lead us to a quarrel than to an understanding with Russia."

Concerning which, however, two points may be noted. While it is true that the United States and Britain cannot found a lasting peace without Russian partnership, this latter becomes the more likely to the degree that there is sound understanding between the English-speaking nations. To take an instance: if Russia can count upon dependable security guarantees from the West she will be the more disposed to make concessions to Poland in the matter (say) of frontiers. A British guarantee to Russia would have infinitely more weight if Moscow knew that the United States endorsed that guarantee. In the absence of any dependable general system of guarantee, Russian policy will remain nationalist, isolationist—as, indeed, will that of all great powers. But if American and British policies seriously diverge there can be no such general security system. If it is true to say that without Russian partnership there can be no peace, it is also true to say that without Anglo-American partnership there can be none. Yet in a great many quarters it is considered inadvisable, dangerous, to mention it; or to be warned by the fact that Anglophobia is still a powerful instrument of demagoguery. It is part, it would seem, of a policy of appeasement adopted towards the three Great Powers of newspaperdom—the Triple Alliance of McCormick, Hearst, and Patterson—and the political forces for which they stand.

Which raises the second point bearing upon the attitude of Western nations towards Russia. If it be true, as it probably is, that the best chance of understanding with Russia resides in plain and blunt statement from time to time of the way the nations of the West regard certain features of Russian policy, then that criticism must not be left to McCormick-Hearst-Patterson organs, and be consequently of a kind not in the least likely to influence Moscow except for the worse. Frank expression of the Western attitude must come much more from the Left, as the voice of Liberalism.

Professor Hoffman has written a book which will in places infuriate Radical Perfectionists; infuriate them largely because he raises very competently—particularly by his historical analysis—points they have too often culpably ignored.

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Exhortations

TRAINING IN CHRISTIANITY. By Soren Kirkegaard. Translated by Walter Lowrie. Princeton: Princeton University Press. 1944. 275 *pp. with index.* $3.

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Reviewed by ROBERT BIERSTEDT

POEMS, novels, travel books, biographies, scientific works, and philosophical treatises can all be reviewed according to fairly well-established criteria of criticism, but what are the rules for reviewing exhortations? These two books by Kierkegaard, translations of what were originally published as six separate works in the closing years of the author's life, can mean little to the modern reader who does not feel an emotional or religious affinity to the Danish writer. They do not expound a philosophical doctrine, they do not teach, they do not "edify" —to use one of Kierkegaard's favorite words—they do not contribute to an understanding of Protestant theology, they do not elucidate any of the dogmas of Christianity. They merely exhort. At least that is all they do from a theological or philosophical point of view.

Once accept the premises from which this storm of words revolves as around the center of a tornado, however, and the "merely" above becomes a highly inapposite word. For all of the spiritual turbulence which characterized the life of Kierkegaard pours forth in these exhortations, to the end that professors of theology cease their Iscariot-like acceptance of silver for falsifying and glossing over the true religiousness of Christianity, to the end that history reverse its trend toward the rationalization of Christianity, and to the end, finally, that Christianity be reëstablished in Christendom.

Nietzsche remarked in his "Antichrist" that Pontius Pilate enriched the New Testament with the only thing in it that has any value, when he asked "What is Truth?" To Kierkegaard, on the other hand, the mere asking of the question indicates that Pilate had no eye at all for the truth, because the truth was standing incarnate before him. Christ was the truth. That is all ye know on earth and all ye need to know. Forget the "vain chatter" of history, discard the anfractuous logic of theology, eliminate philosophy and the natural sciences, and you will begin to understand what Christianity really means. Follow Christ as the pattern and the paraclete. Follow him not in the rottenness of Denmark and the

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world by worshipping in fashionable churches and by listening to salaried bishops and professors, but follow him as his disciples followed him in Palestine. Humiliate yourself to suffer with him. Then, and then only can you become a witness to the truth, then only will you revive that inwardness which can make you a Christian and achieve that absolute contemporaneousness with Christ which alone is Christianity.

As the translator remarks in his Preface, here is indeed a serious call to the devout and holy life. This, as Dr. Lowrie also remarks, is the essential Kierkegaard, the Kierkegaard who had put away the touches of humor and of irony and sometimes of wit which had distinguished his earlier writings, who had ceased to contrast the "either" of the esthetical with the "or" of the ethical, who now, in grim earnestness compounded of the melancholy and despair which persistently afflicted him, strikes out defiantly in opposition to the Established Church of Denmark and in favor of the primitive, the unadorned, the a-historical Christianity.

This is therefore the Kierkegaard who will appeal to Christians, especially to Christians of the modern age who have met the Grand Inquisitor of Dostoievsky and who have seen the inefficacy of contemporary Christianity. For us, of course, the announcement that there is no Christianity in Christendom will come as no surprise. In Kierkegaard's own time and place the view was a novel one and possibly even an heretical one. For Kierkegaard's defense of asceticism, his occasional remarks in favor of monasticism, and above all his insistence, in a sense, on works as well as faith, ran counter to much that was Protestant in Lutheranism.

To contemporary readers who do not seriously concern themselves with the fate of Christianity, either of the Christ-like or ecclesiastical variety, these hortatory works will naturally have little interest. To the theologian and the philosopher they will have no interest at all, for they incorporate throughout a strong anti-intellectual bias. In all of his publications, and especially in these later ones, Kierkegaard represents the extreme of anti-intellectualism in his disdain for knowledge and, above all, in his contempt for history ("It is true that history furnishes knowledge in abundance, but knowledge demolishes Jesus Christ"). As intimated above, there is no doctrine here, no reasoned argument, no exposition of theology, no questions, and no answers. These books give us only sermons on Biblical texts, sermons powerful in their indignation, emotional in their appeal, and often violent in their expression. But no one can review them. One might as well review a prayer.

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(*Continued from page* 13)

tory, and the all-important matter of royalties. Tedious as the details are, every one is important. I will not enumerate further, but I hope that by now you will agree that there is much more to publishing than turning the manuscript over to the printer and paying his bill after he has delivered the bound book—very much more than can be done by a clerk in the dean's office, let alone by the dean himself.

Frequently the work of scholars is so specialized that it has but a small potential market—fifty to one hundred copies. It is important that it be available to the few. I believe it can be seriously questioned whether such a manuscript should be published in the complete meaning of the work and incur all the costs referred to previously. The manuscript could be planographed or microfilmed, or, should plenty of money be available, produced by letterpress and distributed free to those working in the subject. Sometimes the purpose would be served by publishing a digest in a scholarly journal and having the original manuscript and several carbons in the library for loan. This suggestion presupposes continuation of the financial dilemma in which even the larger presses find themselves.

This then leads to the much asked question: "What should a university press publish?" Scholarly journals are indisputably in the province of university presses but they require special attention. Confining the discussion to books, my answer to the question is, "A university press should publish good books related to the work of universities." That opens the whole field of publishing. It certainly means books reporting the result of research, reference books, and books of ideas; it could also include medical books, technical books, fiction, poetry, and, in so far as universities do exploratory work with children, juveniles. In most classifications the books would divide into two groups—those written for scholars and those written to convey the ideas of scholars and the results of research to the non-academic reader. This answer may lead some to think I would have our university presses enter into direct competition with the commercial publishers. That is not my thought. But if our universities are expected to lead the world in the development of new ideas, then their presses ought to lead the publishing industry in this respect.

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only at a financial loss. On the other hand some would return a profit, and it is conceivable that the profitable titles would yield eventually enough to underwrite the loss on the others. However, no manuscript should be published for the sole reason that it is expected to be profitable. The one and only criterion should be its contribution to human knowledge and the advancement of science.

It is easy to say that a university press should publish good books related to the work of universities. It is difficult, though, to define a good book and practically impossible to set up an accurate measuring stick. However, a publisher must decide which manuscripts he will accept and this presupposes qualitative criteria.

There is common agreement that subject matter is one of the important elements of a good book; some believe it to be the most important, but I believe that is debatable. There are many manuscripts which can be rejected at once because they treat of trivialities or of subjects which are as well, or possibly better, presented in books already published. The final decision as to whether to publish or not is based on the publisher's judgment as to the importance of the subject, the scope of its application, the breadth of its influence, and the probable effects on future thinking or research. The following are some of the questions which are considered: Is it a comprehensive treatment of a large field, or does it deal with only a small segment of a large field? Is it something of relatively permanent value, or of importance for the moment only? Is it based on primary or secondary sources? Does it use entirely new sources? Is the research comprehensive and intensive, or is it thin and barely skimming the sources? Does it collect important data which have been scattered and are, therefore, relatively useless?

Many times there is no difficulty in knowing that the subject is of prime importance and should be published at all cost. A book on how to write business letters may be more profitable and have a wider appeal than Professor Millikan's researches on the electron, but it seems obvious that a university press should publish Millikan's manuscript in preference to the other. And there is no question which is more important to humanity.

Subject matter alone does not make a good book. Fully as important as subject matter is the manner of presentation or style, consideration of which includes such topics as the quality of reasoning, the logic of presentation, clarity and readability of writing, forcefulness, proper emphasis and balance, maturity, and suitability to the audience it is intended to reach.

Closely related to style are human interest and suspense. A book lacking in them is stodgy and pedantic. They are the pause that refreshes, the cigarette or cup of coffee in the middle of a morning of hard work. They are the inflections, gestures, and change of pace of the lecturer who packs the auditorium and holds his audience spellbound. Style, human interest, and suspense are more important than jackets, expensive printings, and large advertisements. A weakness of university presses is that they are prone to accept and publish manuscripts substantially as submitted by authors.

I have no thought that all books should be written and published with the lay reader in mind. There is a real need for books written by the specialist for the specialist. These are the books with an acknowledged small market but of prime importance to the advancement of learning. Nevertheless, the usefulness of many of them would be improved if the skilled editor helped the author tighten his arguments, eliminate unnecessary footnotes, shorten his sentences, and otherwise clarify his presentation. Occasionally it may be desirable to publish two books on the same subject: one in which all the fine points of scholarship are fully argued with complete documentation, and in all other respects addressed to the scholarly audience; the other book written so that the non-academic public may become acquainted with the basic thinking of scholars and the findings of scientists. This is necessary so that the public may have a fuller knowledge of scholarship. The press, in fulfilling its obligation to its authors, its university, and the public, has a responsibility to take a more active leadership in this direction.

I have outlined in some detail the activities of publishing to show that a press cannot be operated successfully as a side interest of a faculty member or administrator or the director of public relations. A press cannot be a part-time or amateur activity if our educational institutions are to render their fullest contribution to society. It must be large enough to to support a competent staff for each of its three major functions—the editing, production, and distribution of books of special interest addressed to special markets. In this way, society as a whole will benefit most.

Rollin D. Hemens has been associated with the University of Chicago Press for almost two decades. He is now second in command under Joseph A. Brandt.

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by

Evelyn Foster Morneweck

This would be an entertaining and valuable book even without Stephen and his music. Those who at one time or another have fallen completely under the spell of "Gentle Annie" or "Old Folks at Home" must have the book, of course; but it is by no means for them alone. The general reader will find it a warm and intimate portrayal of an American family caught up in war, politics, commerce, music, and the business of living in the melodramatic 1800's.

Much of the material for the Chronicles is drawn from the family letters and papers of Morrison Foster, older brother of Stephen and father of the author. Two volumes in a slipcase, ninety-five pages of illustrations, and seven hundred pages of text. The price of $5.00 is made possible by the sponsorship of the Foster Hall Collection.

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ANSWERS TO LITERARY QUIZ

1. Mr. Pickwick, in "Pickwick Papers," by Charles Dickens.
2. Tom Sawyer, in "The Adventures of Tom Sawyer," by Mark Twain.
3. Ernest Pontifex, in "The Way of All Flesh," by Samuel Butler.
4. Becky Sharp, in "Vanity Fair," by William Makepeace Thackeray.
5. John Gilpin, in "The Diverting History of John Gilpin," by William Cowper.
6. Strephon, in "Iolanthe," by W. S. Gilbert.
7. Mr. Pim, in "Mr. Pim Passes By," by A. A. Milne.
8. George Mulliner, in "The Truth About George,' by P. G. Wodehouse.
9. "Elmer Gantry," by Sinclair Lewis.
10. Alice Sycamore, in "You Can't Take It With You," by Kaufman and Hart.

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The 80 Years Before Italian Fascism

THE DEVELOPMENT OF MODERN ITALY. By Cecil J. S. Sprigge. New Haven: Yale University Press. 1944. 216 *pp.* $2.75.

Reviewed by HERBERT W. SCHNEIDER

THIS is indeed a "conscientious diagnosis" of the "rise and fall of democracy" in Italy, 1848-1922, by the one-time Rome correspondent of the *Manchester Guardian*. It projects the rise to power of Mussolini and his particular brand of fascism against a century of attempts on the part of liberal fighters and "parliamentary dictators" to win for Italy a modern form of unity and an ancient type of glory. The story is exceedingly intricate and requires the skill of a learned journalist to give it plot and meaning. On the surface, Mr. Sprigge's treatise seems to be little more than the latest chapter of Machiavellian comment on Machiavellian politics. For example, of Giolitti, the dominant figure of this story, he writes: "He could hold the country at peace only at the cost of symbolizing all that noble (or morally pretentious) men should detest." And the Italian Parliament he describes as "a centre for the conclusion of effective clandestine bargains masked by splendid but ineffective displays or oratory." But he makes a heroic attempt to rise above the portrayal of "the absence . . . of men of firm principle," and attributes the bitter disappointments of 1922 and of 1944 less to the failure of Italian ambitions for power, less to the inherent weaknesses in democracy, less to dictatorship, and more to the persistence in the people of Italy of the hope of the *Risorgimento* for unity and nobility through liberty. In place of a union of the whole of Italy, the modern Italian state turned out to be an "enlarged Piedmont." In place of the noble principles of representative government, came a succession of "parliamentary dictators" (Depretis, Crispi, Giolitti) each carrying on the most petty politics by building up personal cliques of local politicians. In place of liberty came poverty. The keenness of the Italian disappointment reflects, so argues Mr. Sprigge, the moral ability of the Italians to condemn the sordidness of their governments, even when they appear to show merely a "confused expectation of indefinable changes."

Liberal Europe watched with all the more dismay the evolution of Italy, . . . because great Italians had taught her to see in the unification of Italy, . . . the promise of a great nation vowed to virtue and gentleness. After the dulled and tarnished epoch of Italian politics which followed upon the unification, Italy emerging as a victorious power by the side of the democratic nations appeared to be ripe for the humanizing and liberalizing function in Europe which the prophets of Italian nationhood, casting their minds forward, had always assigned to her. But it was necessary first for certain ancient poisons to work themselves out in adventures, internal and external, which were to bring the new great nation, favored offspring of liberal Europe, to the edge of moral and physical disaster.

The culminating "adventure" of fascism was preceded by the daring venture of the interventionists into World War I, among them d'Annunzio and Mussolini, who preached the doctrine of "revolution through war." This was presumably the spirit of Garibaldi come to life. But when the opportunities for glorious revolutions came after the war, the various revolutionary leaders began fighting each other, and Italy lost her unity and liberty completely. During the terrible year of 1919 there came to the helm a man after Mr. Sprigge's own heart, Francesco Nitti, an anti-Piedmont, Southern liberal with real principles. He scored the petty politics of his predecessors. He would govern democratically by means of mass-parties, whose representatives would be honestly elected by proportional representation.

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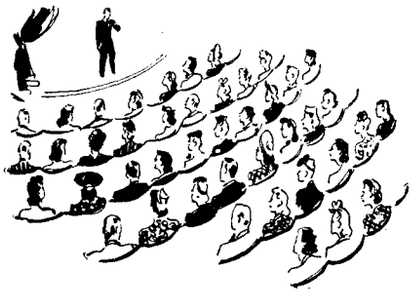
MIDWEST BOOK NEWS



Chicago, having just concluded the Midwest Writers' Conference which drew packed houses, is now eagerly awaiting the Annual Writers' Conference of the Middle West scheduled for late July. The plans to make the public realize the relation between "authoring" and reviewing sound good.

Jesse Stuart, of "Taps for Private Tussie" fame, is now stationed at Great Lakes.

Giving in for a moment to the apathy of June heat, we recall the British wit who said, "I never read a book before reviewing it; it prejudices one so."

A. C. McClurg & Co.—celebrating its centennial this year with a surprisingly large number of other famous companies—promises us a pamphlet for the event containing historical data going back to the Chicago fire of 1871.

Discovery? One year ago "The Education of T. C. Mits," explaining in layman's language what science can mean to The Celebrated Man In The Street, was reviewed in BOOK WEEK. The review by S. I. Hayakawa, author of "Language in Action," stirred much comment. Chicago bookstores were swamped with orders, and since the book was almost privately printed, it became difficult to secure copies. New interest was created when the review was mentioned in the Book of the Month Club Bulletin. Now BOOK WEEK wonders if it can take some of the credit, for this year, to fill the nationwide demand, W. W. Norton has just reissued "The Education of T. C. Mits."

Paul Romaine's Chicago bookstore carried such a brilliant display of Russian literature, modern and classical, during the recent Russia BOOK WEEK, that V. Bazykin, 1st Secretary of the Russian Embassy in Washington, had it photographed for display in Russian literary centers.

BOOK WEEK
is the Book Section of The
CHICAGO SUNDAY SUN
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400 W. Madison St., Chicago
250 Park Ave., New York
NEWSPAPERS GET IMMEDIATE ACTION

He would make Italy a respectable and respected member of a world-wide community of democratic nations. Thus Italy would arrive at the glory dreamed of by her prophets. The Socialists refused to sit in his Chamber of Deputies, openly disavowing democratic politics and organizing revolutionary "chambers of labor." The less revolutionary, Catholic *Popolari* imitated the Socialist tactics to the extent of organizing rural or "White" Bolshevism and of conspiring to throw Nitti out of office. The romantic Arditi under d'Annunzio, who were holding Fiume, defied both Rome and the League. Meanwhile the economic grievances were aggravated by the discontinuance of British and American supplies. Nitti failed miserably, and with him went down all hope for liberal principles.

As the passage quoted above indicates, Mr. Sprigge has not given up hope now. Nevertheless, he offers this diagnosis of Italy's moral experience with democratic politics as a timely warning to those who would once more help her on the weary road. To offer her merely "the principles of the Atlantic Charter" will not do. "There can be no exemption from politics in the name of high principles." Britain's best "politics" for the present is "the maintenance of a courteous 'distance' in the first years of peace." Whether this advice is rooted in the general principles of Manchester liberalism, or whether it is an expression of the author's doubt that anything constructive can be done for Italy from the outside, or whether he desires to keep "British strength and moral authority in the world" uncontaminated by "the regional and social forces of Italy" that "will now clamor and agitate for a much more radical reform," is not made explicit in the book. In fact, both the beauty and the futility of this diagnosis is that it yields no precise prescription.

At one point in his history Mr. Sprigge comments on the fact that "few paused to inquire whether the major causes of Italy's distresses did not lie in the field of economics." One wonders whether Mr. Sprigge, too, has failed to make this inquiry, for his account keeps the economic factors in "the development of modern Italy" in the background and evaluates the misfortunes of Italian liberalism and democracy too much in terms of purely political issues and principles. Within these limitations, however, this history of recent Italian political experience is certainly extremely well-informed and judicious in its analysis. It is also beautifully designed as a story. The figure of Giolitti is central: he is portrayed first as a cosmic figure of machine politics, a master compromiser, and then, at the dramatic climax in 1920-1921, he appears as a tragic figure, pulled out of his political grave to save by means of the old politics what proved to be a hopeless parliamentary situation.

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
TOWARDS ZERO *Agatha Christie* (Dodd, Mead: $2.)	Strange death of elderly Englishwoman with batch of tragic kin brought to watery solution by pertinacious Insp. Battle.	Worked out with characteristic Christie finesse, but plot develops very leisurely and dramatic pay-off doesn't make up for earlier chapters.	Poirot, come home!
SYMPHONY IN MURDER *Amelia Reynolds Long* (Ziff-Davis: $2.)	Orchestra leader inexplicably slain on podium during Beethoven symphony. Sleuth Trelawney unravels cleverly concocted crime.	Musical "atmosphere" well handled; murder method interesting; detective agreeable although sometimes too omniscient.	Average
DOGWATCH *Carlyn Coffin* (Farrar & Rinehart: $2.)	Widow with home on Long Island Sound encounters German spies and defeats them in fiery finish.	Amusing, intelligently written, competently plotted, and well packed with thrills—a refreshingly different sort of spy and saboteur tale.	First rate
SHED A BITTER TEAR *H. F. S. Moore* (Crime Club: $2.)	Cantankerous old man and bibulous son die in Atlanta mansion. Visiting sleuth "solves" it in a glance.	Ill-fated widow guesses wrong, right up to end of tragic adventure in abnormal psychology. Not much "mystery" about it but plentiful interest.	Odd—but good

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AUTOPSY ON A SPECIMEN DICTATOR

(*Continued from page 21*)

other freed a country which could not have made it alone. At that it didn't take. And the Aristotelian reversal of the situation came when an edition of "The Prince" was dedicated to an adventurer, as dull and violent as Borgia himself, who used every method described by Machiavelli against every rule of statecraft laid down by him —to bring the barbarian back.

AT the time of Munich, Mussolini, as he viewed with slow enjoyment the agony of Neville Chamberlain, conceivably remembered this prophetic generality: "It is marvell that any man will suffer any inconvenience to avoyde the occasion of warr, for it is not avoyded therebye but deferred to a greater disadvantage." But if so, it was the last time he recalled a passage from "The Prince" with pleasure. The book now must have for him the most painful associations. For instance this text to which *The New York Times* recently drew his attention: "A prince must take greate heede that unless urgent necessitie enforce him, he succour not one that is stronger than himself to oppresse anie other, for when the other is overcome, thowe thyself shall stand in the conquerours mercie, which is an inconvenience which all princes should carefully avoyde." Nor can I see how the tinhorn Borgia can look at this passage with much satisfaction: "Many have thought it a ponyte of greate pollicy to pyke quarrelles of purpose with weake enemyes that by overcoming them, his power may be talked of and his name thought more terrible." Mussolini tried that several times with what results we know. And Haile Selassie must laugh now as Guidobaldo of Urbino laughed four centuries ago. Perhaps as the fallen dictator recalls his mass-production Sinigaglias and lapses into the dull revery of complete unsuccess, a rather more than usually unpleasant thought may come to him. It may enter his mind that when 1969 comes around there will be another edition of the great book he did not have the wit to understand. On the five-hundredth anniversary of Machiavelli's birth it is to be hoped that such a volume will be published, with proper dignity and in noble form, under the auspices of "a fortunate prince whose councelles and pollicyes are answerable to the state of the tyme" and by the will of a people who live "after the aunciente custome att liberty and theyr owne appoyntment."

PERSONALS

ADVERTISEMENTS will be accepted in this column for things wanted or unwanted; personal services to let or required; literary or publishing offers not easily classified elsewhere; miscellaneous items appealing to a special and intelligent clientèle; jobs wanted, houses or camps for rent, tutoring, traveling companions, ideas for sale; communications of a decorous nature, expressions of opinion (limited to fifty lines). Ads of a strictly personal nature are limited to an exchange of correspondence, thus also enabling an exchange of reference. Rates: 10 cents per word including signature. Count two additional words for Box and Number. Payment in full must be received eight days in advance of publication. We forward all mail received in answer to box numbers. Address Personal Dept., Saturday Review, 25 West 45th Street, New York 19, N. Y.

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PERSONALS

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(*Continued on page 54*)

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PERSONALS

(*Continued from page* 53)

MIDDLE-AGED, cultured woman wishes spend summer in a quiet spot not more than fifty miles from New York—nice country, pleasant surroundings, good food, comfortable room. Private family preferred. Box **662-J.**

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The Saturday Review of Literature this year inaugurated a classroom service, which is directed by Carrie Belle Parks, of State Teachers College, Indiana, Pa. For teachers of English in high schools and colleges, Miss Parks has prepared a manual of suggestions for use of *The Saturday Review* in the classroom. Also available is a special monthly bulletin for teachers using the service. *The Saturday Review* has made for teachers a special student subscription rate—6 issues, 50 cents, 12 issues, $1, for bulk orders shipped to one name. A free copy for the instructor is included.

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The Crostics Club

SOME of you puzzlers still live in the Middle Ages! Our old-timer, George A. Boissard, Madison, Wis., who has done every DC and who tapes the answer pages in the books, declares that if you get numbers 65, 111, and 144 and the first letter of the first definition the DC begins to click, but 144 is absolutely essential. I must look into the matter at my leisure. Perhaps I can foil him. He enjoyed Elizabeth Underhill's poem of some months ago and wonders if she has ever heard of what they feel at the Dead Letter Office was about the cleverest bit of deciphering before the New Deal. There was a letter addressed simply *Hill,* Mass. and it was delivered with but one day's delay to Mark Underhill, Andover, Mass. And Mr. B. concludes: "If that clever decipherer is still alive I'll bet he wrestles with DCs!" He likes best in DCs the things they stir in memory—people, places, plays, musicians, etc., occasionally politicians, though he thinks I "limp" there and in geography.

I am accused by you of indulging in all sorts of tricks, but I am truly not conscious of any; practices, yes, but with no intent to deceive. H's join up with C's, T's and S's; *ish* will always use up an H; *ly, ed,* and *ing* take care of excessive letters, respectively.

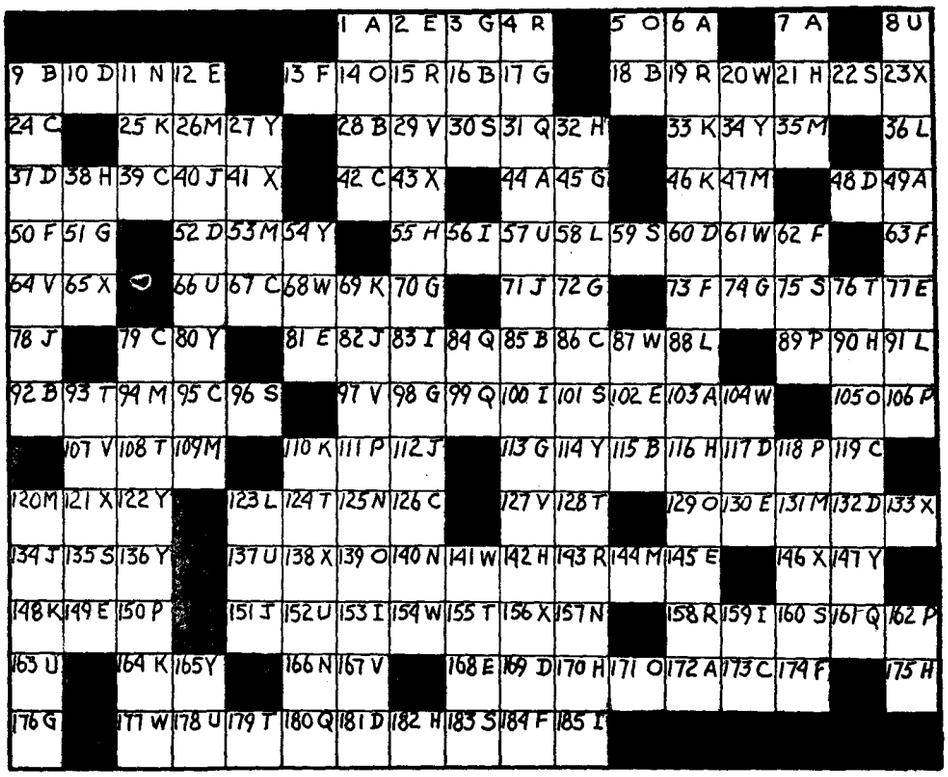
S. G. Reed, Houston, Texas, as long ago as last December sent me a fifteen-line composition utilizing many words new to him in the DCs. Seen thus they make an imposing lot. But when you stop to think of the hundreds of thousands of words in the dictionary, it is not surprising that even a casual searcher finds new ones at every turn. I sometimes wish that I could take time to make a list from the dictionary of words desirable for DCs, and then, again, I think it best to stumble across them as I need certain combinations of letters.

Flodden W. Heron, San Francisco, sends me a newspaper clipping he received himself containing a discussion of the source of the Chaucerian word *phisylas.* I'd like to use it on you, but few of Chaucer's picturesque words are authoritative today. How refreshing he is though for an occasional change! As I typed *nut-brown* into a puzzle my memory went back to a course in Ballad Literature and the quaint last stanza of that famous ballad in "Percy's Reliques"—which goes something like this:

Then let us not rebuke them then
And call them variable
But rather pray God that we may
To them be comfortable.

They being the women! We've come some way since then.

Lt. Richard Warren Hatch, in reply from somewhere in the Pacific to Series 15 sent him, asks me if I know his "Curious Lobster." Do you know the creature? E. S. K.



Double-Crostics: No. 534

By ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1940 edition).

The solution of last week's *Double Crostic* will be found on page 27 of this issue.

DEFINITIONS

A. The heterodox Hindu religion (founded about 6th cent. B.C.)

B. Fraudulent skill or dexterity.

C. South African soldiers (Brit. slang).

D. Natural or native intelligence (2 wds.)

E. Unprecedented (comp.)

F. American operatic and radio baritone (1896-).

G. Alps Mt. range, pass and tunnel.

H. Opera by Wagner.

I. Manifestation or appearance; mien.

J. A savage (2 wds.)

K. An imaginary archipelago west of Atlantis (Columbus' day).

L. French composer (1875-1937) (*Daphnis and Chloe* suite).

M. Opening wide, as seed-capsules at maturity.

N. Its capital is Shillong (Br. India).

O. An English halfpenny.

P. Composer of Rumanian Rhapsodies (1881-).

Q. Poetic for *between.*

R. The femur of the leg in insects.

S. Indiana author (1837-1902).

T. Penetration by or as if by cleaving.

U. Caprice; freakishness.

V. Tragedy in blank verse by Otway (with *The*).

W. "The Prince of Abyssinia" (another name for a romance written in 1759).

X. Abuse of one's political opponents (coined July, 1909, in London).

Y. Point in Magellan Straits, Chile.

WORDS

1	7	44	103	49	6	172				
18	9	92	115	85	16	28				
42	173	39	79	95	119	86	67	126	24	
10	132	52	181	37	60	48	117	169		
2	12	149	130	168	102	145	77	81		
63	184	13	73	62	174	50				
3	45	17	74	72	176	51	98	113	70	
170	175	116	21	90	38	55	32	182	142	
159	185	100	83	56	153					
112	134	82	151	78	71	40				
25	110	148	164	69	46	33				
123	91	58	88	36						
35	109	53	94	47	131	144	26	120		
11	125	157	166	140						
139	5	105	129	14	171					
150	118	106	162	89	111					
99	31	161	84	180						
4	158	15	143	19						
101	96	22	160	59	183	75	30	135		
108	155	128	76	124	179	93				
66	8	57	163	137	152	178				
127	29	97	64	107	167					
68	20	177	61	141	87	154	104			
156	146	133	23	121	43	138	41	65		
27	114	34	136	54	147	122	165	80		

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